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SEPT. 4, 2015 • #1379



AMERICAN
HORROR
STORY
GOES

What's
The Scoop
On The
Terrifying
New Hotel?

Who's
Coming
Back From
Season 1?

AND
(Most
Important!)
What Will
Gaga Wear?

GAGA

the **LATE SHOW** with stephen colbert

PREMIERES TUESDAY
SEPT 8 11:35/10:35c | **CBS**



THE
TOP 10 THINGS
WE LOVE
THIS WEEK

The Must List

▼ Bill Hader and Fred Armisen



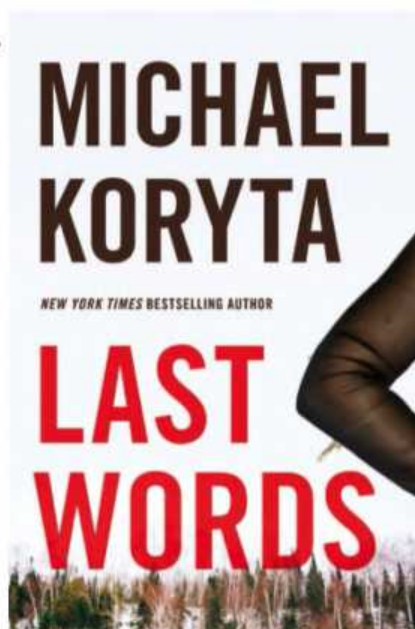
1

TV
**DOCUMENTARY
NOW!**

• SNL vets Bill Hader and Fred Armisen tackle subjects like mother-daughter recluses, tragic 1970s bands, and Mexican drug cartels in this ridiculous—and loving—parody of documentary filmmaking. (*IFC, Thursdays, 10 p.m.*)

The Must List

2
→



3
→



2 BOOKS **LAST WORDS,** by Michael Koryta

● In the latest thriller from the writer anointed a “master” by Stephen King, investigator Mark Novak accepts a homicide cold-case assignment in a surprisingly hostile Indiana small town not long after the unsolved killing of his wife.

4
→



3 MUSIC **III., JoJo**

● 2000's R&B hit-maker JoJo returns with three excellent singles (a “tringle”?), and each one—“When Love Hurts,” “Say Love,” and “Save My Soul”—helps solidify her long leap back into radio stardom.

4 TV **KINGDOM**

● This gritty family drama set in the mixed-martial-arts world (starring Nick Jonas and Frank Grillo) was once only available to DirecTV subscribers. Now everyone can experience life inside the cage by downloading the entire first season from iTunes.

5
→



5 GAMES **DISNEY INFINITY 3.0**

● Yoda meets Mickey in this video-game that lets you build Disney-themed levels combining everything from *Inside Out* to *The Avengers*. Think Obi-Wan Kenobi surfing through the world of Tron on an *Incredibles* hoverboard!

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The Must List

6 →



7 →



8 →



9 →



10 →



6

7

8

9

10

BOOKS

KITCHENS OF THE GREAT MIDWEST, by J. Ryan Stradal

• This heartwarming debut novel chronicles an acclaimed chef's tragedy-stricken life through several sentimental dishes she discovered along the way—like the pureed pork shoulder her single father fed her as a baby.

TV

AMERICAN NINJA WARRIOR

• After weeks of brutal tryouts, the top regional warrior wannabes gather in Vegas to face the final challenge: a four-stage course with obstacles like the Sonic Curve and the Double Shock. On your mark, competitors... (NBC, Mondays, 8 p.m.)

MUSIC

DEPRESSION CHERRY, Beach House

• The ethereal—but never boring—fifth album from the dream-pop vets takes their arty melodies to new heights, augmenting singer Victoria Legrand's mellow vocals with well-placed guitar riffs on cuts like standout single "Sparks."

MOVIES

MAD MAX ANTHOLOGY

• This year's baddest action hit *Fury Road* is coming to Blu-ray as part of a compilation set featuring all four Mad Max films—plus extra stunts and explosions, and a behind-the-scenes documentary. What a lovely day indeed.

TV

AWKWARD

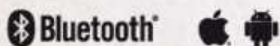
• High school's almost over for Jenna (Ashley Rickards), but the drama's not—obvi. When the totally bomb-ass comedy returns, she and Matty (Beau Mirchoff) must figure out once and for all whether they're made for each other. (MTV, Mondays, 9 p.m.)

WAKE UP

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EW talked to four anonymous TV insiders about how they'll be voting this year, and who they expect to bring home the gold on Sept. 20.

BY LYNETTE RICE

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Yes, it's only August, but the Best Picture contenders are about to enter the ring. Here's our take on which movies are most likely to come out on top.

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American Horror Story: Hotel

In an exclusive first look, we learn that in playing a brutal but glam bloodsucker, Lady Gaga attacks the challenge with absolutely no reservations.

BY TIM STACK

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Fall Music Preview

From Janet Jackson's first album in seven years to Disclosure's all-star dance party with Lorde and Sam Smith, EW has the scoop on more than 40 of the season's biggest, buzziest records.

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The United States of Books

Which novel captures the true spirit of Iowa? How about Texas? Or Rhode Island? We pick the one work of fiction that best defines each state in the Union.

BY KEITH STASKIEWICZ & ISABELLA BIEDENHARN

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Books

“Working with Gaga in the world of Ryan Murphy was truly a riveting experience. She hypnotizes the camera with sheer power and control.”

—Photographer Michael Avedon, grandson of the late photo legend Richard Avedon, on his and Gaga's first EW cover

ON THE COVER

Lady Gaga photographed exclusively for EW by Michael Avedon on the set of *American Horror Story: Hotel* in Los Angeles on Aug. 12, 2015

STYLING: LOU EYRICH; ASSISTANT STYLISTS: ROBERT SPARKMAN AND SANDRA AMADOR; HAIR: FREDERIC ASPIRAS/THE ONLY AGENCY AND MONTE C. HAUGHT; MAKEUP: SARAH TANNOT/THE WALL GROUP, ERYN KRUEGER MEKASH AND LOU EYRICH; MANICURISTS: MIHO OKAWARA/MIHO CREATIVE

THE WEEK'S
BEST

Sound Bites

TWEET OF THE WEEK

"What if a boy asks if you want to ride in his car?"
"I say 'no.'" "What if the car is a TARDIS?" "I say
'yes!'" "Wrong!" @jenniferweiner testing her kids

"I am still a lawyer/taxidermist. But since the legal system basically does not exist in Nevada, I also made myself a judge."

—Phe Phe (Tymberlee Hill), explaining her move from Orlando, on *The Hotwives of Las Vegas*

"When I went down to turn off the water, I found a whole beehive of problems. Number one: You got a beehive."

—Mark (Keegan-Michael Key), acting as handyman to keep his mind off of his divorce, on *Playing House*

"I'm interviewing with the condo board, not auditioning for *The Bachelor*."

—Jane (Angie Harmon), unimpressed by Maura's (Sasha Alexander) wardrobe choices, on *Rizzoli & Isles*

"If the guy in the cell doesn't see the gun, don't point at it and go, 'Gun!'"

—Phoebe (Kristen Stewart), offering Mike (Jesse Eisenberg) some advice, in *American Ultra*

"They say it's like watching *Magic Mike* in a bottle."

—Jimmy Kimmel, describing a new female-libido-enhancing drug, on *Jimmy Kimmel Live*

"I'm a sexual athlete, Dave, not a fortune-teller. You know that."

—Bob Saget (Garrett Brawith) in *The Unauthorized Full House Story*

"Your face looks like an armpit."

—Elle (Lily Tomlin), to the young man (Nat Wolff) who knocked up her granddaughter, in *Grandma*

HARMON: JAMES WHITE/FX; KEY: MATT HOYLE/COMEDY CENTRAL; HILL: DOUG HYUN; KIMMEL: RANDY HOLMES/ABC; STEWART: ALAN MARKFIELD; BRAWITH: SCOTT SCHAFER

STRAWBERRY FIESTA

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News+Notes



\$100 Million and Runnin'

Straight Outta Compton shattered box office expectations, becoming the season's surprise hit and turning N.W.A into the Boyz of summer. **By Chris Lee**



OVER ITS AUG. 14 opening weekend, *Straight Outta Compton* hauled in more than \$60 million to snag the top spot at the box office and crush every industry expectation. Last week, the hip-hop biopic—which dramatizes the rise and demise of late-'80s/early-'90s gangsta-rap firebrands N.W.A—again claimed No. 1, crossing the \$100 million mark in ticket sales and besting such new movies in wide release as *Sinister 2* and *Hitman: Agent 47* to become the summer's undisputed shock-and-awe blockbuster.

It's hardly a no-brainer that a \$29 million R-rated film free of costumed heroes, boasting no marquee stars, and centered on the hard-swearing backstory of America's most controversial hip-hop group would break through during popcorn-movie season—but here's why (and how) *Straight Outta Compton* shot straight to the top.

1

Producers with pull

Former N.W.A mates Dr. Dre and Ice Cube took the unusual step (by Hollywood standards, anyway) of producing their own biopic. To compensate for the film's cast of unknowns—including Cube's son O'Shea Jackson Jr.—Dre and Cube became focal points for a promo blitz, appearing in teaser trailers and doing press alongside fellow members MC Ren and DJ Yella. "This one was his baby," Jackson says of his father's commitment. "If he couldn't be on set, he would Skype in. Him and Dre were there every day."

◀ *Straight Outta Compton*

2

Street cred gone social

The film's marketers took to the air, sky-writing *Compton* above Los Angeles, an image that saturated Instagram. Then they wisely rode the publicity slipstream of Dre's *Compton* (Aug. 7), his first solo album in 16 years, which hit No. 1 on the charts. And the "Straight Outta Somewhere" meme allowed users to plug their hometown into the movie's signature logo, becoming a bona fide viral sensation on social media with more than 6 million labels shared by Aug. 14. Call it a team effort: "Donna Langley from Universal is the sixth member of N.W.A," Cube said at the premiere.

3

(Finally) breaking the silence

In *Compton*'s second week, a din of controversy shifted the focus from the film to Dre's real-life past transgressions. Hip-hop journalist Dee Barnes, R&B singer Michel'le (who has a son with Dre), and rapper-singer Tairrie B spoke publicly of having been physically assaulted by Dre during the period depicted in the film—events conspicuously left out of the final cut. Last week Dre issued an unexpected statement: "I apologize to the women I've hurt," he wrote. "I deeply regret what I did and know that it has forever impacted all of our lives."

4

Continuing the conversation

Unlike *Notorious*, 2009's biodrama about Notorious B.I.G., one of *Compton*'s principal talking points is how the film is not just reverent but also relevant to modern audiences. "The more things change, the more they stay the same," says director F. Gary Gray. "This movie is more than just a period piece." Dealing with issues of racial profiling, police brutality, and African-American anger (as crystallized by N.W.A's infamous 1988 song "F--- tha Police"), it pushes emotional hot buttons in an era when #BlackLivesMatter has become a national rallying cry.

Additional reporting by Will Robinson



QUIZ

FACE OFF

Rob Reiner's Lyndon B. Johnson biopic, *LBJ*, has found its Jackie Kennedy. Relative newcomer **Kim Allen** (whom you may recognize from *Army Wives*) will star alongside Woody Harrelson, joining a long list of actresses who have portrayed the famous First Lady. The list is so long, in fact, that we couldn't even remember them all without a little help. Test your knowledge with the image below: Can you identify the women who have played the Queen of Camelot?



1 Jaclyn Smith in *Jacqueline Bouvier Kennedy* / 2 Minka Kelly in *The Butler* / 3 Kate Holmes in *The Kennedys* / 4 Roma Downey in *A Woman Named Jackie*



SAVE

Teresa and Joe Giudice's Jersey Shore beach home: bought by bank for \$100.



SPLURGE

Buffalo Bill's *Silence of the Lambs* residence: asking \$300,000.

RIGHT BACK WHERE WE STARTED FROM

Chrimukkah is coming early for fans of **The O.C.** On Aug. 30 in L.A., **Jordan Ross** and **Lindsey Rosin**—the brains behind this spring's *Cruel Intentions: The Musical*—will stage **The Unauthorized O.C. Musical**, re-creating the show's pilot with music and moments from all four seasons. (The cast includes Autumn Reeser as Julie Cooper. It doesn't get much better than seeing Taylor Townsend go full Newpsie.) The success of the production rests in the details, which Ross and Rosin recently shared with EW. **By Samantha Highfill**



• THE LOOK

The characters had to be instantly recognizable, which of course means a geek-chic collared shirt for Seth, a choker for Ryan, a puka-shell necklace for Luke, and a bikini top for Summer. As for Marissa, it's all about her favorite accessory: vodka.

• THE MUSIC

Seth and Summer serenade each other with "Champagne Supernova" in a scene that Ross describes as "Seth's fantasy of being with Summer and what that could possibly be like." And though it won't be upside down, there

will be a lip-lock complete with a nod to *Spider-Man*.

• THE OMG MOMENT

Nothing left us speechless (mmmm, *whatcha say?*) like the moment Marissa shot Trey in season 2. "You couldn't do *The O.C.* justice without it," Ross says. Despite the display being quite violent, it solidifies Ryan and Marissa's love for each other and eventually leads them to select "their song." Spoiler alert: It's "Forever Young."

• THE SIDEKICKS

Ross and Rosin

hunted for replicas of Captain Oats and Princess Sparkle on eBay, and they *almost* found exact copies: Captain Oats is as you remember him, but, sadly, he's missing his saddle.

• THE FOLLOW-UP

Ross and Rosin's next dream-project musical would take them from the coast to what some might call a devil town. "We would really like to do *Friday Night Lights*," Ross says. "It's a perfect piece of television." Um, when can we get tickets?!



Brendan Robinson as Seth Cohen, Tilky Jones as Ryan Atwood, and Molly McCook as Marissa Cooper

SAYING GOODBYE TO CSI



Longtime faves William Petersen, Marg Helgenberger, Paul Guilfoyle, and Melinda Clarke returned to the *CSI* set earlier this month to help wrap 15 seasons and more than 300 episodes of the CBS drama with a two-hour finale (Sept. 27). Newer stars, including Ted Danson and Elisabeth Harnois, team with the vets to investigate a catastrophic event that paralyzes all of Sin City, but the two-parter—titled "Immortality, Parts I and II"—also was one last excuse to reunite old friends. "It's been one of the most surreal times of my life, but it seemed like the most natural thing," says Jorja Fox. "It's been like *Groundhog Day*."

—Lynette Rice



▼ William Petersen, Marg Helgenberger, and Jorja Fox



ED SHEERAN GOES MEDIEVAL ON *THE BASTARD EXECUTIONER*

...

Ed Sheeran is as used to acting as he is to singing to a group of screaming senior citizens—which is to say, not very. So to calm his nerves before shooting his first scene for FX's upcoming *The Bastard Executioner*, the 24-year-old pop star took some advice from costar Stephen Moyer: Focus on breakfast food. "He told me when acting, I should think of something I like," Sheeran told EW exclusively earlier this month on set in Wales. "He told me to think of bacon. I didn't do too badly."

Obviously not, since show creator Kurt Sutter is already planning to feature Sheeran in additional episodes of the period drama about a 14th-century knight-turned-executioner, which debuts Sept. 15. "Ed's got that great medieval British look, so we found a cool role for him," says Sutter,

who first befriended the singer when he covered Foy Vance's "Make It Rain" for the penultimate episode of Sutter's *Sons of Anarchy*. "He's so accessible."

The West Yorkshire-born crooner is under orders not to spill too many details about his character, Sir Cormac, described as an "ambitious and deadly protégé of a high-ranking church elder." But Sheeran can say that his part will throw off his fans. "I have a reputation of being a smiley, approachable guy, so I wanted the opposite," he says. But don't fret, "Thinking Out Loud" lovers: He knew better than to change his look. "When I walked into makeup they were like, 'We have to cut your fringe and give you a bowl haircut,'" he recalls. "I was like, 'Ah, that's not happening.'" —**Lynette Rice**

For the latest news in entertainment, tune in to EW Morning Live with **Dalton Ross** and **Jessica Shaw** every weekday (SiriusXM Channel 105, 8–10 a.m.)

FAUXBITUARY

ONE DIRECTION, 2010–2016?



ONE DIRECTION, THE POPULAR

boy band known for perfect hair, angelic voices, and legions of teenage fans, are taking an extended hiatus (otherwise known as breaking up) come March 2016. The band, which resides in Los Angeles and London, will be just six years old. The cause of the break has yet to be determined—members of 1D insist it's just a vacation—but it is suspected that a hunger for solo careers is at the core.

Originally comprising Niall Horan, Liam Payne, Zayn Malik (who exited earlier this year), Harry Styles, and Louis Tomlinson, 1D catapulted to fame after taking third place on *The X Factor U.K.* in 2010. They became a pet project of superproducer Simon Cowell and went on to release four successful albums (a fifth will be out by year's end), sell out as many world tours, and star in two concert films and a documentary-style film. While the rumored breakup has taken some by surprise, Directioners say the clues have been there all along. A lyric from the album *Four* signals impending doom: "The spaces between us keep getting deeper." The now-quartet will leave behind nearly 25 million Twitter followers, fellow boy band 5 Seconds of Summer, and Taylor Swift's "Style." Mourners have already taken to Twitter to express their grief. "I don't even remember my life before one direction if they break up I'll literally turn into a vegetable," wrote @lovelyprince. In lieu of flowers, Cowell asks that residual support be sent to his *X Factor*-produced girl group, Fifth Harmony.

GUIDICE HOUSE; JASON WINSLOW/SPLASH NEWS; THE UNAUTHORIZED O.C.; MUSICAL: ALEX DEAN; CSI: SONJA FLEMING/CBS; THE BASTARD EXECUTIONER: ADRIAN ROGERS/FX; ONE DIRECTION: YUI MOK/PA WIRE VIA ZUMA PRESS; NEWSPAPER: ISTOCK

You and Your Favorite Movies: Reunited and It Feels So Good!



An all-new Special Collector's Edition from the
editors of *Entertainment Weekly*



The Emmys: SECRET BALLOT

EW talked to four anonymous television insiders about how they'll be voting for this year's Emmys, and who they expect to take home the gold when the ceremony airs Sept. 20 at 8 p.m. ET on Fox. By Lynette Rice

MEET THE INDUSTRY INSIDERS



THE ESTEEMED DIRECTOR

This two-time Emmy winner has helmed some of the most critically acclaimed series on TV. He's not too keen on this year's best-comedy nominees, though.



THE SITCOM WRITER

A repeat nominee who's worked on some of NBC's most beloved comedies, this scribe isn't too thrilled with one (or more) of the acting categories.



THE SHOWRUNNER

This Emmy-nominated writer, who oversees a huge critical fave, would rather pick two winners in the actress-in-a-drama category than be forced to choose.



THE ACTRESS

This Emmy-winning actress, who is in constant high demand, found it hard to pick winners in the actor categories because everyone gave such great performances.



1

Outstanding Drama Series

Better Call Saul, Downton Abbey, Game of Thrones, Homeland, House of Cards, Mad Men, Orange Is the New Black

2

Outstanding Comedy Series

Louie, Modern Family, Parks and Recreation, Silicon Valley, Transparent, Unbreakable Kimmy Schmidt, Veep

3

Lead Actor, Drama

Kyle Chandler, *Bloodline*; Jeff Daniels, *The Newsroom*; Jon Hamm, *Mad Men*; Bob Odenkirk, *Better Call Saul*; Liev Schreiber, *Ray Donovan*; Kevin Spacey, *House of Cards*

▲ (Clockwise from left) *Orange Is the New Black*; *Game of Thrones*; *Nick Wall/HBO*; *Parks and Recreation*; *Colleen Hayes/NBC*; *Louie*; *KC Bailey/FX*; *Ray Donovan*; *Patrick Wymore/Showtime*



THE ESTEEMED DIRECTOR

Homeland. By process of elimination. *Saul* should not have been there. *Abbey*, *Thrones*, *Cards*, and *Mad Men* are good but overrated, and *Orange* is just not really a drama in my book. That leaves me with Claire and her posse, having a great season.

Veep. Remember when comedies were judged by the funny? *Veep* is the funniest, with *Modern Family* second. *Louie* depresses me, and *Schmidt's* inconsistent. *Transparent*? Culturally significant, but I don't vote for sociological political reasons.

Tough category. I'll take **Jon Hamm**, please. He is long overdue.



THE SITCOM WRITER

Mad Men closed out its run with a cool episode, but hasn't the world heard Matt Weiner talk about himself enough? I'd give it to **Orange Is the New Black** and creator Jenji Kohan, because she has blue hair.

Unbreakable Kimmy Schmidt is hilarious, but I don't know anyone who watches. The two funniest shows, *Fresh Off the Boat* and *Last Man on Earth*, aren't nominated. I'd give it to **Parks and Rec** because they'll dedicate it to Harris Wittels, which will be incredibly moving.

Liev Schreiber's performance only makes sense if we discover that Ray Donovan is a robot. I'd give it to either **Jon Hamm** for smiling [before] that Coke commercial, or **Kevin Spacey** for banging his fist on a desk.



THE SHOWRUNNER

Mad Men. I think the last season did a great job of closing out the series. It was really surprising and had a cathartic inevitability that's hard to achieve.

Louie. That show captures the fear and the angst of growing older while raising kids, and the indignity and loneliness of modern life.

Jon Hamm. It's been such an iconic performance, and he finished on an incredibly strong note. He really ran the gamut in that final season. I'm amazed he hasn't won yet.



THE ACTRESS

Game of Thrones, because it's grand and epic filmmaking and they are due for a win.

Silicon Valley, because I love Mike Judge and I think it's brilliant satire.

Liev Schreiber, because not only is he a friend, every performance he gives is powerful.



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4

Lead Actress, Drama

Claire Danes, *Homeland*; Viola Davis, *How to Get Away With Murder*; Taraji P. Henson, *Empire*; Tatiana Maslany, *Orphan Black*; Elisabeth Moss, *Mad Men*; Robin Wright, *House of Cards*

5

Lead Actor, Comedy

Anthony Anderson, *black-ish*; Don Cheadle, *House of Lies*; Louis C.K., *Louie*; Will Forte, *The Last Man on Earth*; Matt LeBlanc, *Episodes*; William H. Macy, *Shameless*; Jeffrey Tambor, *Transparent*

6

Lead Actress, Comedy

Edie Falco, *Nurse Jackie*; Lisa Kudrow, *The Comeback*; Julia Louis-Dreyfus, *Veep*; Amy Poehler, *Parks and Recreation*; Amy Schumer, *Inside Amy Schumer*; Lily Tomlin, *Grace and Frankie*

▲ (Clockwise from left) *Mad Men*'s Elisabeth Moss; *black-ish*'s Anthony Anderson; *The Last Man on Earth*'s Will Forte; *Grace and Frankie*'s Lily Tomlin



THE ESTEEMED DIRECTOR

Viola Davis. She just knocks it out of the park, even when it doesn't all make sense. You just can't take your eyes off her.

Anthony Anderson. I went with the *black-ish* star because he made me laugh the most. I know Tambor will win, but the hair is really the only thing that made me chuckle.

Julia Louis-Dreyfus, but if I could have a second I would have gone with Lisa Kudrow. That girl is crazy.



THE SITCOM WRITER

Tatiana Maslany's performance on *Orphan Black* is a treasure. I'm just kidding, what's *Orphan Black*? I'd give the award to **Elisabeth Moss**, the heart and soul of *Mad Men* since the start.

Most of the nominees in this category are actually giving dramatic performances. They should give it to **Will Forte**. Hilarious.

Julia Louis-Dreyfus never hits a wrong note ever. Isn't it time for this woman to finally be recognized for her work?



THE SHOWRUNNER

This is hard. **Viola Davis** does such a grounded and nuanced interpretation of a messy, sexualized, and incredibly conflicted character. But then with **Tatiana Maslany** I just think, F---, no one else is doing that! She just blows me away. I can't decide.

Louis C.K. He is doing something incredibly unique. He's so poignant and hilarious. That's not easy to do.

Lisa Kudrow. She's really fabulous in that role and can deliver heartbreaking and hilarious at the same time. I don't think anyone does that better.



THE ACTRESS

Claire Danes, because her commitment to that role is always inspired.

Jeffrey Tambor, because his performance is an incredibly touching portrayal of someone transitioning.

Lily Tomlin, because I've always loved her. I saw her one-woman show *The Search for Signs of Intelligent Life in the Universe* four times!



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The OSCAR RACE BEGINS NOW

Yes, it's only August, but the **Best Picture** contenders are about to enter the ring, and the field is packed with love, violence, and strong female roles. Here's our take on which movies are most likely to come out on top. **By Nicole Sperling**



THE ACADEMY AWARDS this past February were a celebration of filmmaking that pushed boundaries, including the 12-years-in-the-making *Boyhood* and the daring technical prowess of the Best Picture winner, *Birdman*. But in the end, 2014's Oscar season was an exercise in homogeneity. No actors of color were nominated and only one film featuring a Best Actress nominee was included in the Best Picture category. Sadly, that wasn't just an off year for women. Of the 87 films that have won Best Picture, only 13 have

revolved around a central female character.

There's some good news, though: This year's race could signal a course correction. Most fall movies have not screened yet—and won't until the Telluride and Toronto film festivals kick off Oscar season next month—but right now the field of potential Best Picture contenders includes six films featuring women in leading roles, three movies about lesbian or transgender characters, and at least two with multiethnic casts.

The current front-runner is ***Carol***, the 1950s-set love story about a married socialite (Cate Blanchett) and a department-store clerk (Rooney Mara). Directed by Todd Haynes (*Far From Heaven*), the film debuted to thunderous raves at the Cannes Film Festival in May and nabbed a Best Actress prize for Mara. But *Carol*

has at least 12 other movies on its heels, including the most zeitgeisty film of the year, ***The Danish Girl***, directed by Tom Hooper (*The King's Speech*). It stars recently crowned Best Actor Eddie Redmayne as Lili Elbe, a 1920s artist believed to be the first person to have undergone gender-confirmation surgery.

Also looking for Oscar love are Sandra Bullock's political drama *Our Brand Is Crisis*; the gay-equality film *Freeheld*, starring Ellen Page and last year's Best Actress, Julianne Moore; and *Suffragette*, the women's-voting-rights tale starring Carey Mulligan and Meryl Streep. And then there's David O. Russell's ***Joy***. The director's last three films—*The Fighter*, *Silver Linings Playbook*, and *American Hustle*—all earned Best Pic nods. This, his third outing with star Jennifer Lawrence, examines three

decades in the life of an entrepreneurial woman.

If that still doesn't seem like a sea change from last year, consider the intense Mexican-drug-trade thriller *Sicario*. Directed by Denis Villeneuve (*Prisoners*), it stars Emily Blunt as an FBI agent forced to square off against Benicio Del Toro



OSCAR STATUETTE: OSCAR © STATUETTE © AMPAS
WESMILLER WALLACE: CAROL; WILSON WEBB

GOLDEN GIRLS Best Picture Winners About Women • *Gone With the Wind* 1939 • *Rebecca* 1940 • *Mrs. Miniver* 1942 • *All About Eve* 1950 • *Gigi* 1958 • *My Fair Lady* 1964



Leonardo DiCaprio in *The Revenant*



Johnny Depp in *Black Mass*



Gia Gadsby and Jennifer Lawrence in *Joy*



Cate Blanchett in *Carol*



Alicia Vikander and Eddie Redmayne in *The Danish Girl*

and Josh Brolin, and it's as brutal as anything in the male-centric segment of the Best Picture pack. Those films include Alejandro G. Iñárritu's 19th-century action-survival tale **The Revenant**, starring Leonardo DiCaprio as fur trapper/hunter Hugh Glass, and *The Hateful Eight*, Quentin

OF THE 87 FILMS THAT HAVE WON BEST PICTURE, ONLY 13 HAVE REVOLVED AROUND A CENTRAL FEMALE CHARACTER.

Tarantino's Western in which he locks seven angry men (e.g., Samuel L. Jackson, Kurt Russell, and Tim Roth) in a room with a captured outlaw (Jennifer Jason Leigh) and waits to see who gets out alive. Yet even those inglorious bastards may have nothing on the twisted killer and FBI informant Whitey Bulger, played by Johnny Depp in **Black Mass**.

Still, it's not all blood and bullets with the boys this year. Three veteran directors examine the brainier side of man. Danny Boyle (*Slumdog Millionaire*) and his star Michael Fassbender delve into the mind of the enigmatic Apple cofounder in *Steve Jobs*; Steven Spielberg takes on Cold War espionage in the Tom Hanks starrer *Bridge of Spies*; and Ridley Scott tries to rescue Matt Damon from space in *The Martian*.

With this crop of films, genders are bending and genres are twisting. Ultimately, Oscar voters may not be deciding between stories starring men and those starring women. They'll be asked to select from a range of films that explore the transformative capacity of love, the transcendent power of intelligence, and the destructive force of violence. And that's a much more compelling choice to make. ♦

Thoughts or questions? Tweet the writer @nicsperling.

• *The Sound of Music* 1965 • *Terms of Endearment* 1983 • *Out of Africa* 1985 • *Driving Miss Daisy* 1989 • *The Silence of the Lambs* 1991 • *Chicago* 2002 • *Million Dollar Baby* 2004

★ EXCLUDES FILMS THAT WERE PRIMARILY LOVE STORIES FEATURING MALE AND FEMALE COLEADS

MOTHER MONSTER CHE



FEEDING HER TASTE FOR THE MACABRE, **LADY GAGA** HEADLINES THE TWISTED NEW LOOK, WE LEARN THAT IN PLAYING A BRUTAL BUT GLAM BLOODSUCKER, THE BOUNDARY-

PHOTOGRAPHS BY **MICHAEL AVEDON**

CKS INTO



HOTEL



Lady Gaga with Lennon Henry, Cannon Mosteller, and Emmory Mosteller photographed exclusively for EW by Michael Avedon on the set of *American Horror Story: Hotel* on Aug. 12, 2015, in Los Angeles

SEASON OF **AMERICAN HORROR STORY: HOTEL**. IN THIS EXCLUSIVE FIRST PUSHING STAR ATTACKS THE CHALLENGE WITH ABSOLUTELY NO RESERVATIONS.

BY TIM STACK



IS IT A TRUE FOURSOME IF HALF THE sexual participants are dead? This question for the ages is being posed on a hot Monday evening on the Los Angeles set of *American Horror Story: Hotel*. Lady Gaga, making her *AHS* debut as an enigmatic figure named the Countess, and Matt Bomer, playing her paramour Donovan, are filming their aforementioned tryst. It involves the Countess and Donovan having naked fun with another male-female duo in her hotel penthouse—then slashing their companions' throats with razor-sharp chain-mail gloves and feasting on their blood.

Next Gaga and Bomer rev up to shoot their respective killing scenes. Bomer, the weaponized black glove on his hand and only

(PREVIOUS SPREAD) STYLING: LOU EYRICH; ASSISTANT STYLISTS: ROBERT SPARKMAN AND SANDRA AMADOR; HAIR: FREDERIC ASPIRAS/THE ONLY AGENCY AND MONTE C. HAUGHT; MAKEUP: SARAH JAINO/THE WALL GROUP; GROOMING: MIHO OKAWARA/MIHO CREATIVE



CLOCKWISE FROM FAR LEFT ♦ Finn Wittrock; Lady Gaga and Matt Bomer; Evan Peters; Max Greenfield; Christine Estabrook, Cheyenne Jackson, and Lyric Lennon; Angela Bassett



REVEALED!

MORE LINKS BETWEEN HORROR STORY SEASONS

American Horror Story co-creator Ryan Murphy dropped a bombshell last year when he told EW that the stories of AHS are all connected. It was something that fans had theorized, but then it was confirmed when both Pepper and Sister Mary Eunice from *Asylum* appeared two seasons later on *Freak Show*. Now the AHS universe is about to get even smaller with *Hotel*.

"We do go to the Murder House [from the original season] for one episode," says Murphy. While he wouldn't elaborate, EW did learn that Marcy (Christine Estabrook), the real estate agent for the haunted home, is also the Realtor for the similarly horrific Hotel Cortez. So many questions remain, but our main one is: Who the hell is still hiring Marcy?

a sock covering his junk, goes first, with co-creator and director Ryan Murphy calling out commands like "Stab! Feed!" Gaga sits behind the monitors and watches like a superfan. "Yaasssss, queeeeen! Work that glove," she yells at the end of a take. Murphy comes back and imitates the superstar's enthusiastic chant. Laughing, Gaga exclaims, "I'm gonna wet my merkin!" In between scenes, the six-time Grammy winner entertains with stories about everything from her love of the *Real Housewives* franchise (she watches all of them) to her celebrity pals (she's currently babysitting Cher's horse). The set of AHS is always lively, but the arrival of a star at the level of Lady Gaga, known for hits like "Born This Way" and "Applause,"

has fueled the soundstage with a giddy, surreal energy. Case in point: Her presence attracts a visit from John Travolta, who is shooting Murphy's miniseries *American Crime Story: The People v. O.J. Simpson* next door. Still in costume as defense attorney Robert Shapiro, Travolta hugs Gaga, who's in a robe and diamond pasties, and they launch into a conversation about Travolta's good pal Barbra Streisand. (Photos of Streisand entertaining Travolta, Gaga, and Murphy at her home popped up on social media days later.)

Soon enough it's Gaga's turn for bloodshed in the bedroom, which Travolta stays to watch. The camera is positioned on the bed from the perspective of Gaga's victim. Murphy says, "Action!" and the star, clad in



heat to it. It's pulsating. Every season has a different tone or a color. And I think this year for sure would be blood red."



IT'S NOT EVERY DAY YOU GET A COLD

call from Lady Gaga, even when you're Ryan Murphy. "I was at a construction site and my phone rang," he recalls. "I didn't recognize the number. [I answer and] I hear 'Please hold for Gaga.' I think 'Bad Romance' was playing [while I was on hold]," he adds with a laugh. "Then she got on the phone. At first I thought it was a prank, but we then had a lovely call." And a brief one, too, says Gaga, who's a huge *AHS* fan (*Freak Show* was her favorite season, for the record). "I called him and I said, 'Ryan, I wanna be on *Horror Story*.' And he goes, 'Okay.' And that was it."

It's not a huge leap to connect Gaga with the spooky series. This is the same woman who wore a meat dress to the 2010 VMAs and arrived at the 2011 Grammys in a giant egg. But in recent years, the singer has shifted toward a slightly softer, safer route, collaborating on a jazz album with Tony Bennett and performing selections from *The Sound of Music* at the Oscars this past year. She now says that she's ready to go back to the freaky-deaky figure whose fans fittingly call themselves Little Monsters. "I've just been weeping while I'm here because I have returned to something I've believed in so much, which is the art of darkness," says the singer. "It's not something that everyone understands, but, for the people that do—*Horror Story* fans, my fans—there is a true connection between us, and it's a language within itself."

After making four seasons of *AHS*, Murphy is fairly familiar with that language. Last year's *Freak Show* was the series' most

those bedazzled pasties and a matching necklace, goes positively gonzo. She writhes around on the bed like a famished animal. "She's the only actress I think I've worked with who wanted to do more explicit stuff than was written," confides Murphy. "You write a foursome for her and you expect a lot of questions. She never did that. She showed up and she was wearing diamond pasties, a Band-Aid on her hoo-ha, heels, and a black veil that Alexander McQueen made for her on the day before his death. Then the crew gasped in delight and we were off!" Remembers Gaga, "I walked in on my first day and I was like, 'I am going to give all of myself.'"

Gaga's "go big or go home" attitude is representative of this entire season of *AHS*. The FX series, which reboots every year with a new scary plot but the same core ensemble of actors, will launch its boldest, bloodiest, sexiest iteration on Oct. 7 with Gaga becoming the face of the franchise now that Jessica Lange has bowed out. "There's a chance to do something Jessica would not have done," admits Murphy. "So it's a different tone. But it's still the show—make no mistake. I think it has what people want." Adds Sarah Paulson, who has appeared in all five *AHS* versions: "There's something about this season that's got real

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watched season—and its most Emmy-nominated—but Murphy and his writers went a different route for year 5. He knew he wanted something modern and gruesome but also primal. “I’m not afraid of freak shows. I’m not afraid of clowns. I’m not afraid of witches,” he proclaims. “But I’ve had a couple of very scary experiences in hotels with people getting access to rooms. People can be hiding under the bed. So I think the scares are more modern and real, and they play on people’s senses of paranoia and fear.”

While bedbugs might be the biggest concern for most real-life travelers, *AHS*’ Hotel Cortez unleashes a whole slew of far more frightening vacation terrors. Built in 1930 by the rich and charming but deeply psychotic James March (Evan Peters), the beautiful art-deco hotel is, in actuality, a labyrinthine structure built to hide March’s murderous activities (think dead ends, secret rooms, endless shafts). In present day, though, the Cortez is acquired by Gaga’s Countess, a glamorous socialite who attends art openings and fashion shows and maintains her looks not from a steady diet of kale but from imbibing human blood. Murphy doesn’t like to call it vampirism. “I prefer the term ‘ancient blood virus,’” Murphy says of her affliction. “It’s really a form of hemophilia, in a way. There are no capes and fangs.”

The virus does have an upside, though: It imbues the infected with certain vampire-esque perks like agelessness. (Take that, Botox!) But with all that time on her hands, the Countess desires some romantic distraction—or “projects,” as Gaga puts it. One of them is Bomer’s Donovan, her lover for more than 20 years. And like any couple, they’re struggling with commitment issues. “He’s very interested in domesticity and sort of nesting and hunkering down and having her to himself every now and then,” says Bomer. “And that doesn’t go over so well with her limitless hunger.”

Temptation arrives in the form of high-fashion model Tristan (Finn Wittrock), who catches the eye of the Countess. “He’s the guy who does what people tell him to do,” says Wittrock. “He’s got an addictive

WHO’S WHO IN THE NEW HOTEL



CLOCKWISE FROM TOP LEFT • Naomi Campbell, Wes Bentley, Kathy Bates, and Sarah Paulson

THE RESIDENTS

Everything (and everyone) in the Hotel Cortez falls under the control of Lady Gaga’s bloodsucking owner, the Countess. “Everybody works for her and they all have an agenda about protecting her at any cost,” teases Ryan Murphy. Those minions include the Countess’ lover Donovan (Matt Bomer), drug addict Sally (Sarah Paulson), cross-dresser Liz Taylor (Denis O’Hare), and Donovan’s mother, Iris (Kathy Bates), who runs the front desk. And despite the fact that he seemingly died in the 1930s, the Cortez’s original owner, James March (Evan Peters),

pops up now and again. “It’s like *The Shining* almost,” says Peters. “You don’t know if he’s interacting with them or they’re crazy.”

THE GUESTS

NYC fashion designer Will Drake (Cheyenne Jackson) arrives with his young son and decides to make the hotel his atelier, which draws the fashion crowd, including impetuous model Tristan (Finn Wittrock) and *Vogue* editor Claudia (Naomi Campbell).

THE FAMILY

Detective John Lowe (Wes Bentley) and his pediatrician wife, Alex

(Chloë Sevigny), are still struggling with the disappearance of their 6-year-old son. But when Lowe checks into the Cortez in the hopes of finding a killer, the family, including their 10-year-old daughter, encounter a whole new set of nightmares. “Alex is willing to sacrifice everything for her child,” says Sevigny.

THE DEMON

Just one of many creatures lurking in the Cortez. “He’s a representation of what people go through when fighting addiction,” says Murphy. “It’s not done lightly or blithely. I think it’s very powerful.”



personality. I think he's hypersexual, also, and just follows his gut. It makes him a prime candidate for the Countess' charms, and he very willingly is seduced and then turned by her." This, naturally, does not sit well with Donovan, and sets the stage for a macabre love triangle. "She needs them both in different ways," says Gaga. "What makes the story interesting in both vile and humanistic ways is she truly loves them, no matter what they go through together."

Donovan is not the only one in L.A. with an ax to grind, though. One of the Countess' former flames, film actress Ramona Royale (Angela Bassett), also seeks revenge on the Countess and sees Donovan as her way into the hotel. "They are powerful women at odds with one another, each believing that they're right," says Bassett, who likens it to season 3's Marie Laveau/Madame LaLaurie feud. "I think it hearkens back a little bit to *Coven*, a little of that vibe."

While the Countess might seem heartless with all this partner swapping, she does have a softer, maternal side and has adopted/kidnapped a brood of blond, bloodsucking children. Says Murphy, "There's nothing scarier than a platinum blond baby running around doing evil deeds." Also roaming about the Cortez are Donovan's clingy mom, Iris (Kathy Bates)—who's the front-desk clerk—as well as a cross-dresser played by Denis O'Hare. Explains Murphy: "He's a businessman who had been coming to the hotel to live out his secret world. He would steal his wife's fur coat and wear her slip. And the Countess lovingly says his female persona reminds her of Liz Taylor."

AHS has tackled overarching social issues every season, from homophobia (*Asylum*) to race (*Coven*). For *Hotel*, Murphy focuses on addiction, which is embodied in Paulson's grungy junkie, Hypodermic Sally. "She's a real bad girl who will do anything to fuel her addictions," says Murphy. "And she and the Countess are friends." Sally also has a fairly intimate relationship with one of *Hotel*'s main monsters, the Addiction Demon. Viewers who thought previous AHS creations like Rubber Man and Bloody Face were disturbing should prepare for



I'VE JUST
BEEN WEEPING
WHILE I'M
HERE BECAUSE
I HAVE
RETURNED TO
SOMETHING
I'VE BELIEVED
IN SO MUCH,
WHICH IS THE
ART OF
DARKNESS."

LADY GAGA



this fella. If its eyes and mouth, which look like they're covered in melted wax, weren't terrifying enough, this monster sports a conical drill-bit dildo. That last piece of, ahem, hardware features in a rendezvous the demon has with both Sally and her fellow junkie Gabriel (*New Girl*'s Max Greenfield); Murphy has called it "the most disturbing scene we've ever done." Let's just say it is not a gentle love scene. "We were like, 'F---, yeah, man,'" says Greenfield. "Let's push this, and let's see how far we can go." He jokes, "Alex [Ward, who plays the demon] was easily the greatest scene partner I've ever had in my life. I would say Damon Wayans Jr., and then Alex. Alex is a close second. But I will say I would take Alex over Jake Johnson any day of the week."

Based on the Cortez's nefarious staff and occupants, it's not surprising to learn that it might also be housing a serial murderer nicknamed the Ten Commandments Killer. LAPD detective John Lowe (Wes Bentley) is on the hunt for the killer—whose methods of offing victims are based on biblical dictates—and begins to think the guilty party is living in the hotel. Lowe moves into room 64 (March's old office—cue scary music) in the hope of solving the crime. But he unwittingly pulls his pediatrician wife, Alex (Chloë Sevigny), and their daughter into this wild world of bloodsuckers, dildo-wielding demons, and maybe-dead 1930s hoteliers.

With each season of AHS growing in the ratings and the addition of Gaga this year, *Hotel* could be the most popular yet. The audience appetite has already led Murphy and his team to consider doing two iterations a year instead of one. He reveals, "Next year we might do one in the fall and another in the spring. We have to decide. The next [story] we're crafting is very, very different than this. Not smaller. But just not opulent. More rogue and dark."

Hotel hasn't even premiered yet, but Gaga says she'd happily come back for another round. While other stars might balk at the bloodshed or gruesomeness of what's still to shoot, Gaga is positively exhilarated. "I always wanted to be an actress," she says. "I was terrible at auditioning. I would clam up. I was very awkward. I wasn't particularly pretty in high school. I was sort of...blooming. Now I'm here." Kathy Bates is a believer: "We've shot one scene together. She walked past me and literally had one line and she just scared the s--- out of me. She's got tremendous imagination and creativity, and she's really throwing herself into this."

Even before Gaga arrived on set, she made her unique presence known. "She sent me a box of dead flowers and a ripped-up teddy bear," says Bentley. "I think she sent it to a couple of people." With this hotel of horrors, Mother Monster couldn't have found a more fitting home.

Thoughts or questions? Tweet the writer @EWTImStack.



THE WEAPON ♦ The Countess kills with the claws of a chain-mail glove designed by L.A. accessories wiz Michael Schmidt, who has created custom pieces for Cher and Madonna. Murphy wanted it to look “both rock & roll and old at the same time,” says Eyrich. “The nails have diamonds on the edge to slice.”



DAPHNE GUINNESS ♦ “I’m obsessed with Guinness (above) and B. Åkerlund,” says Eyrich of the avant-garde muse and stylist, respectively. “They’re so elegant and perfectly put together. The nails are done, the rings, the stockings. That’s who I feel the Countess is. She’s curated.”



GAGA’S VIDEOS ♦ “She’s like a silent-film actress,” says Murphy, who praises the singer’s highly styled mini-movies for hits like “Paparazzi,” in which she dons boundary-pushing designs by Dolce & Gabbana, Thierry Mugler, and Jeremy Scott.

BEHIND GAGA’S KILLER HOTEL LOOK

GIVEN LADY GAGA’S STATUS AS A style icon, it’s not surprising that *American Horror Story*’s look this year is fashionably following suit. “It’s really, really modern glamour, which we’ve never done,” says Ryan Murphy. Gaga, Murphy, and AHS costume designer Lou Eyrich (who nabbed an Emmy for her work on *Coven*) collaborated on the aesthetic of the Countess. Here’s an exclusive peek at their inspirations.



ADRIAN ♦ “Ryan loves this designer from the ‘30s and ‘40s,” says Eyrich of the period-defining costumer of such classics as *The Women* (starring Joan Crawford and Norma Shearer, above). They also drew from contemporary runway pieces not hitting stores till February, “so we could be ahead of the game for television,” she adds. “Anything that was dramatic. It could be a pantsuit, a jumpsuit, a fur cape with a bustier under it. It’s just mixing it all up and making it the Countess.”

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FALL MUSIC PREVIEW

FROM **JANET JACKSON**'S FIRST ALBUM IN SEVEN YEARS TO **DISCLOSURE**'S ALL-STAR DANCE PARTY WITH **LORDE** AND **SAM SMITH**, EW HAS THE SCOOP ON MORE THAN **40** OF THE SEASON'S BIGGEST, BUZZIEST RECORDS. PLUS: **TAYLOR SWIFT** SOUNDS OFF ON **RYAN ADAMS**' TRIBUTE TO 1989!

SEPT.

PRINCE HITNRUN

What could His Purple-ness possibly have left to prove, nearly four decades and 38 studio albums into a superstar career? Nothing, of course—aside from the fact that he can release *HITNRUN* any way he wants; the record, a Technicolor swirl of R&B, funk, and hard-grinding guitars (see: the already-released banger "HARDROCK-LOVER"), will bow exclusively on Jay Z's artist-friendly Tidal service. "It's a roller-coaster ride," co-producer Joshua Welton tells EW. "It's experimental, it's edgy, but because

Prince is such a master writer, you're just going to get great songs." **►Sept. 7**

GARY CLARK JR. THE STORY OF SONNY BOY SLIM

The Texas native, 31, established his blues bona fides with the 2012 breakout *Blak and Blu*. But he's got bigger ambitions for his follow-up, which he wrote, produced, and played nearly every instrument on over the past 18 months. "I wanted to create not just palettes for guitar solos but actually write songs and arrange," Clark says. "I do much more than just play guitar, and I want to let that all out."

►Sept. 11

(Clockwise from top) Prince; Jack White and Alison Mosshart; Ellie Goulding; Lana Del Rey; Gary Clark Jr.; and Carrie Underwood



KEITH RICHARDS

CROSSEYED HEART Sept. 18

THE LEGENDARY **ROLLING STONES** GUITARIST, 71, IS BACK WITH HIS FIRST SOLO ALBUM IN 23 YEARS—AND A REVEALING DOCUMENTARY ABOUT HIS WILD RIDE

What took so long to release a new solo album?

Man, I only do it when the Stones go into hibernation. Unfortunately, as I finished it, the Stones came out of hibernation. [Laughs] I had it sitting for a couple of years because when the Stones work, that's my numero uno!

How much material did you have ready when you started recording?

How about zero? But that's the fun of recording. The way that we made this was with Steve Jordan on drums and me on guitar to start with. So you can just fly anything around the room, and every now and again we'd hit on something and say, "Oh, that's what we're looking for." It was a barrel of fun, actually. I realized when I finished it that I was really tipping my hat to everybody I'd learned everything from: Robert Johnson, Gregory Isaacs, Lead Belly, and Otis Redding.

You teamed up with Norah Jones for the ballad "Illusion."

What a beautiful lady. We called up Norah, and she loved the song and just beautifully slotted in.

A couple of tracks feature saxophonist Bobby Keys, the Stones sideman who passed away last year. What do you remember about recording with him?

Oh, man, Bob just comes and he's ready to rock. The man was larger than Texas. Of course, we had no idea that these would be his last recordings. God, I miss that man. He was a damn good friend and a brilliant sax player. I'm still pretending he's alive. But I know he ain't. I miss him sorely.

You're also the subject of a Netflix documentary, *Keith Richards: Under the Influence*, out Sept. 18. Did you enjoy making it?

Morgan Neville [*Twenty Feet From Stardom*] directed it, and he had a great way of not interfering. I wasn't really aware of it being shot. But it's pretty damn good: Buddy Guy and some [other] cats, and a few things are explained. And I'm great!

Any update on the Stones doing a new record?

I'm trying to get them in the studio. But I don't quite honestly see it happening this year. After we [tour] South America in February and March, I'd love to get in the studio in April. But I know what those guys are like: When they finish a tour, they don't want to do nothing. [Laughs] But at the same time, that's when the band is at its peak. So I'm goading and prodding and pleading. —Clark Collis

DURAN DURAN PAPER GODS

For their 14th studio album, the '80s synth-pop icons have scored an ace lineup of collaborators, including Mark Ronson, Nile Rodgers, Janelle Monáe, Seal, Canadian pop singer Kiesza, and Red Hot Chili Peppers' John Frusciante. (Oh, yeah: Lindsay Lohan also makes a spoken-word appearance on a track.) While *Paper Gods* is loaded with catchy synth melodies and danceable beats, singer Simon Le Bon promises more than a "Rio" retread. "As you continue with your career, you're constantly battling with the fact that people think they know all about you," Le Bon says. "They think they don't need to hear anything new from you. We accept that. That's why we have to make a great record to get any interest whatsoever. Mediocrity is just not an option at all."

► Sept. 11

JEWEL PICKING UP THE PIECES

Jewel wanted a book-end to her multi-platinum 1995 debut, *Pieces of You*. So she went back to basics, assembling much of the band that played on that album and recording many of the raw folk tunes live. "I wanted it to feel like you had an IV hooked up to my vein and I was bleeding into you," she says. "I hope that doesn't sound morbid, but I wanted it to be that visceral of a

reaction for people, because that's how singing live is for me." The album isn't the only place she'll be expressing herself this fall: Her memoir *Never Broken* arrives Sept. 15.

► Sept. 11

CHRIS CORNELL HIGHER TRUTH

Soundgarden are still going strong, but the founder has stepped out on his own in recent years. "I felt like I couldn't really call myself a musician without being able to walk into a room with an instrument and entertain people with it," he says. "That was just me being afraid." With his fears conquered, Cornell's fourth studio album feels like an extension of those runs: Acoustic-based tunes that borrow from classic-rock ballads and British folk, with Cornell's legendary pipes at the center.

► Sept. 18

LANA DEL REY HONEYMOON

The singer who once dubbed herself a "gangsta Nancy Sinatra" has wasted little time for her follow-up to 2014's *Ultraviolence*. Don't expect a radical departure: Among the songs she's shared are the string-laden title track and the noirish "High by the Beach." With "The Blackest Day"—and a cover of Nina Simone's "Don't Let Me Be Misunderstood"—this *Honeymoon* could be far from idyllic.

► Sept. 18

(PREVIOUS SPREAD) CLARK: MARK HORTON/GETTY IMAGES; DEL REY: SUZI PRATT/UNDERWOOD; JOHN SHEARER/GETTY IMAGES; GOULDING: NEIL LUPIN/GETTY IMAGES; PRINCE: KEVIN MAZUR/GETTY IMAGES; WHITE: LARRY BUSACCA/GETTY IMAGES; MOSSBART: TIMOTHY NORRIS/GETTY IMAGES; (THIS PAGE) MARK WEIGER



(Clockwise from top left)
Disclosure's Howard
and Guy Lawrence; Lorde;
Miguel; and Sam Smith

THE BIGGEST PARTY OF THE FALL!

DISCLOSURE'S ALL-STAR RETURN

WITH THEIR HOTLY ANTICIPATED *CARACAL* OUT SEPT. 25, BRITISH PRODUCERS (AND BROTHERS) **GUY AND HOWARD LAWRENCE** SHARE STORIES OF WORKING WITH **LORDE**, **MIGUEL**, AND **SAM SMITH**—AND REVEAL SECRETS TO MAKING BOOTY-SHAKING BEATS. *By Kyle Anderson*

“Omen” (feat. Sam Smith)

GUY Sam arrives with security guards now, but as soon as the door [to the studio] shuts it's exactly the same as it was before, like on “Latch.” He's got no ego. There was no awkwardness because we already knew each other. We had three days with him, and “Omen” was the first song we wrote. The best thing about “Omen” is it really cemented that “Latch” wasn't just a one-time thing. I think the partnership between us and Sam is going to continue for a long time.

“Magnets” (feat. Lorde)

GUY We like to work with singers who are great writers as well. We never want to tell someone what to sing. We want to help them come up with lyrics, so that they believe what they're singing.

HOWARD It's very organic. When Lorde came in, I had this idea about writing about the phrase “the point of no return,” but we didn't know how we were going to use that. She came up with the idea of it being, like, when you're attracted to someone you shouldn't be, and if you tell them that, then you've gone past the point of no return.

GUY It's a nautical term, I've heard our dad say it—he sails yachts and uses it a lot.

“Nocturnal” (feat. the Weeknd)

GUY We wrote that in New York in Alicia Keys' studio, which has the most amazing panoramic view of Manhattan ever. It's the only tune we wrote outside of London. I don't know if it sounds New York-y, but it definitely has a different feel. The sun was going down and it was such a lovely vibe—that definitely informed the lyrics a little bit, driving around late at night, and it's getting dark, and the beat's pretty slow. Abel [Tesfaye, a.k.a. the Weeknd] was loving it. We were all feeling that vibe and just let it flow. And it's f---ing long, isn't it? It's like nothing we've made before.

“Good Intentions” (feat. Miguel)

GUY He's quite a sexual man, isn't he? But you can never go too sexy. I feel like if we ever brought him out at a show, it would probably melt the first three rows of the crowd. It was a pleasure working with him. He's an absolute dude. He's probably one of the coolest people we've met. When he walks in the room, you're like, “Yeah, you were born to be a pop star.” Even after we had written the song, he was like, “Cool, I'm going to record myself singing.” We were like, “Oh really? We've got an engineer, or we could just do it.” But he set the mic up at the computer and wanted to do take after take himself. He was like, “You guys just go and chill for a half hour.”

“Hourglass” (feat. Lion Babe)

HOWARD Lion Babe is actually two people: Jillian, who is the singer and the Lion Babe, and a producer named Astro Raw.

GUY Jillian is Vanessa Williams' daughter, too. But she doesn't talk about it. She's trying to do it herself.

HOWARD She's going to be pissed we're telling everyone about it! We heard about them a long time ago because they brought this song out called “Treat Me Like Fire,” which was an awesome track. We found out recently that it was the first song she ever sung, and she sounds amazing on it. Like, how did she not know she was good at singing before then?

CHVRCHES

EVERY OPEN EYE

The Glasgow synth-pop trio became an indie It Band with their excellent 2013 debut, *The Bones of What You Believe*, which propelled the group onto a grueling world tour that wrapped up last winter. There's no sign of fatigue on their follow-up. In fact, the hooks are bigger and bolder, with dancey anthems that wouldn't sound out of place on the soundtrack to an '80s John Hughes movie. "No one

knows what we're trying to do better than ourselves," says guitarist Iain Cook. "Plus, if it isn't a success, we'll be the ones standing behind it saying, 'Well, we f---ed up!'" Not a chance.

► **Sept. 25**

THE DEAD WEATHER

DODGE AND BURN

Jack White's gothic-blues supergroup (featuring the Kills' Alison Mosshart, Queens of the Stone Age's Dean Fertita, and the Raconteurs' Jack Lawrence)

began work on its third album in Nashville in late 2013. But the sessions were interrupted by "everyone having 900 other jobs," Mosshart says. Despite scheduling headaches, the band delivers another set of heavy guitar riffs, heavier grooves, and vivid tales of ne'er-do-wells. And while the members still have other musical projects, their bond is tighter than ever. "It's a magical thing, finding people you can play music with effortlessly like that," Mosshart says of her side gig.

"I look at all these songs as a gift and I think, 'How in the hell have I wandered upon this twice in my life?'"

► **Sept. 25**

R. KELLY

THE BUFFET

Nobody can ever call R. Kelly lazy. "I'm sitting at a mic in the studio right now," he told EW during a recent interview. "My pillow is a piano." Kelly says he recorded 462 songs for his 13th studio album, which he's titling *The Buffet* because it incorpo-

rates a multitude of styles and genres, including country and blues. "I walk around every day with a radio playing in my head, and this radio station plays a lot of hits," he explains. "But it's all my songs."

► **Sept. 25**

KURT VILE

B'LIEVE I'M GOIN DOWN...

The Philly songwriter's sixth album isn't just packed with jammed-out psychedelic grooves like the ones that made 2013's *Wakin on a Pretty Daze* one

of the decade's best stoner-rock albums. "This is definitely more of a loner record," Vile says of *B'lieve*, which he cut partly at the famed Joshua Tree studio Rancho de la Luna last year. "When I go to the West Coast I can tap into the more ethereal drifter thing." Though Vile hasn't forsaken his hypnotic Möbius-strip-like riffs, he's placed a higher premium on lyrical introspection: "It's not completely down in the dumps," he says. "But it's realistic."

► **Sept. 25**

JANET JACKSON

UNBREAKABLE *Early fall*

THE POP ICON, 49, HAS REUNITED WITH **JIMMY JAM AND TERRY LEWIS**—THE DUO BEHIND *RHYTHM NATION 1814*—FOR A COLLECTION THAT'S "TOTALLY DIFFERENT" FROM ANYTHING SHE'S DONE

►► It's been a while since we've had a new Janet Jackson album (her last, *Discipline*, came out in 2008). And it's been even longer since she's teamed up with producers Jimmy Jam and Terry Lewis, the hitmaking duo behind 1986's *Control*, 1989's *Rhythm Nation 1814*, 1993's *janet.*, and 2001's *All for You*. But according to Lewis, they didn't miss a beat when they convened for her latest. "This process was like the past," he says. "It's always different, but we just melt into a unit of creativity."

The trio began building around the idea of *Unbreakable*, which is also the title of Jackson's forthcoming world tour. In fact, the two projects were conceived concurrently, with Jackson working all day at rehearsals

and then reporting to the studio to record at night. "With Janet, it's always about feel," says Jam. To wit: The single "No Sleep" was a track that Jam had forgotten about until Lewis ran across it while combing through his computer. "Janet said, 'Ooh, what's that? You didn't play that for me!'" Janet loved it. The feeling that she got when she heard it is the feeling she wanted the fans to have." Other songs include "The Great Forever" and "Night," and according to her closest professional confidants, the mix of styles on the album is unprecedented in Jackson's career. "I think it's totally different from any of the albums," says Jam. "But it feels like her."

—KYLE ANDERSON



CHRISTOPHER POLK/BETGETTY IMAGES

RUN THE JEWELS MEOW THE JEWELS

When hip-hop's hottest rap duo announced last year's *Run the Jewels 2*, they provided a host of deluxe preorders for the album, including "The Meow the Jewels Package," which promised a rerecording with "nothing but cat sounds." "It was a joke that I thought was pretty funny," says El-P, who quickly caught wind of a Kickstarter by a fan to bring the project to life. Instead of shutting the effort down, El-P and his cohort Killer Mike are making good on the online campaign. And they've recruited a slew of high-profile producers—Prince Paul, Zola Jesus, and Beyoncé collaborator Boots—to make cat-centric remixes. (They're also hoping to donate the proceeds to victims of police brutality.) "We figured, hey, f--- it," El-P says. "Let's fight injustice with pure, annoying stupidity."

▶ **September**

OCT.

EAGLES OF DEATH METAL ZIPPER DOWN

Eagles of Death Metal may be a side project for Queens of the Stone Age leader Josh Homme, but it's primarily an outlet for the remarkable stylings of frontman Jesse Hughes. EODM's fourth LP is the tightest and grooviest yet, full of killer solos, snarls, and a Duran Duran

cover. "I think of this album as a semester final," says Hughes. "This album has gotten me as close to my goal of making Little Richard proud as I've ever been."

▶ **Oct. 2**

PENTATONIX PENTATONIX

The Texan quintet made waves with a cappella versions of hits by artists from Lorde to Daft Punk, but on *Pentatonix* they'll show off their first set of original material. "We've proved we can sing and we can arrange, now we want to prove we can write," singer Scott Hoying says. Just like the tunes they cover, Pentatonix's new songs will range "from chill, soulful stuff to upbeat, poppy craziness," Hoying says. And how does the group see its role on airwaves dominated by EDM and hip-hop bangers? "[A cappella] is something entirely different, and entirely driven by raw vocals," the band's Mitch Grassi says. "To have a group that solely relies on their voices to create their music is quite a deviation from the monotony of pop music."

▶ **Oct. 16**

VANESSA CARLTON LIBERMAN

She's best known as the songstress behind "A Thousand Miles," the 2002 piano anthem that cracked the top 10 and scored Carlton three Grammy nominations. You

won't find saccharine ditties on *Liberman*: Her fifth full-length is full of gorgeously melancholic ballads and reverb-soaked vocals. (Think less Lisa Loeb and more Kate Bush.) She's also digging deep with stories about growing older and settling down. "I know I'm not old, but there are times when I feel so ancient, in such a relieving way," says Carlton, 35, who welcomed her first child in January with her husband, Deer Tick frontman John McCauley. "It wasn't a planned change of topic; I've just finally gone through a long enough time to begin reflection on my life."

▶ **Oct. 23**

5 SECONDS OF SUMMER SOUNDS GOOD FEELS GOOD

They're the Rolling Stones to One Direction's Beatles—and the Aussie pop-punkers promise plenty of badass, guitar-heavy anthems on a more mature follow-up to 2014's *5 Seconds of Summer*. "The album's a lot more personal," says bassist-vocalist Calum Hood. That means tales about falling in love, late-night parties, and one crazy trip to Big Sur. Produced by Good Charlotte's Joel and Benji Madden and John Feldmann (Panic! at the Disco), *Sounds Good* was also inspired by their favorite bands, Third Eye Blind and Queen. "We just really tried



SELENA GOMEZ

REVIVAL Oct. 9

THE FORMER **DISNEY STAR** FINDS HER VOICE—AND SOME SEXY GROOVES—ON HER REVEALING NEW ALBUM

▶▶ Selena Gomez's latest hit, "Good for You," is one of this summer's most scintillating songs, and the pop star, 23, promises more blush-inducing jams on *Revival*, her first album since leaving Disney for Interscope. "I've lived such a public life, but [I've learned] it's okay to let down my walls with my music, to feel sexy and good," she says. For the recording sessions, Gomez teamed up with her go-to collaborators Julia Michaels, Justin Tranter from Semi Precious Weapons, Hitboy, and Rock Mafia (Miley Cyrus, Ellie Goulding) and retreated to Mexico for a week in April. "We stayed in a house together like one big family," she says. "We'd wake up in our bathing suits, go to the beach and then the studio for hours. I wanted to feel the songs and be weird and have a change of environment." (She also worked separately with Britney Spears and Katy Perry hitmakers Stargate and Benny Blanco and British pop star Charli XCX.) The result is perhaps her most confident collection yet. "I was always insecure with my speaking voice because it's so low," she says. "I never felt like it was feminine-sounding. I didn't know it would be such an asset to who I am now, though. It adds a cool, personal quality. It's exciting." —Kevin O'Donnell



CARRIE UNDERWOOD

STORYTELLER Oct. 23

TEN YEARS AFTER WINNING *AMERICAN IDOL*, THE **COUNTRY QUEEN**, 32, RETURNS WITH A “LAID-BACK” SET OF CHARACTER STUDIES

On your last record, *Blown Away*, you delivered massive country anthems like “Good Girl.” How does your upcoming set *Storyteller* compare?

Blown Away was very dramatic. And fierce. It was in-your-face and aggressive. This album’s a little more laid-back. And the stories are relatable—fans will relate to the characters in these songs. I also feel like it’s also more twangy, if that’s a word I can use to describe it. Twangy, yeah!

Did becoming a mom to your son, Isaiah (now 6 months), change your approach to writing music?

I feel like people expect me to lose my edge in a

way and write “mommy” songs. The sound is different, but not because of him, although I definitely pay homage to him with a track. Having a baby also allowed me extra time to write because when I was giant and pregnant, I couldn’t do much else. I could sit in a room and write. It was a good time! **It’s been 10 years since you won *American Idol*. How have you evolved as an artist?**

I’ve learned the more you do things, the better you get at them. That’s where I’m at. I think I’m at the top of my game as a performer and a singer and a songwriter—and I’m having a lot of fun with it! —*Dana Rose Falcone*

to experiment,” says Hood. “And we did lots of different sounds like banging on a slide outside of John’s house, which added a different bass-drum feel. Our sound has evolved naturally since we’re growing up, but it’s got the same roots.”

► **Oct. 23**

JOANNA NEWSOM DIVERS

It’s been half a decade since the avant-garde harpist released her critically acclaimed triple LP, *Have One on Me*, and the songwriter says she spent most of that time crafting the tunes on her anticipated follow-up. “I was always writing,” says Newsom, whose downtime included her 2013 wedding to *SNL* vet Andy Samberg. “Some took me years to write, others formed in a day or two.” Newsom used an arsenal of nearly a dozen keyboards and synths (Clavichords! Mellotrons! Marxophones?) and her trusted harp for the process, which she says was “probably the most fun I’ve had making a record.... The result has kind of a tonal variegation that’s different from anything I did in the past.”

► **Oct. 23**

GRIMES TITLE TBD

Fans of the experimental pop artist flipped when she copped to scrapping

material that would have been a follow-up to 2012’s breakout LP *Visions*. They’ll be thrilled to know a new album is coming this year—and it’s seemingly epic in scope. “This album is two halves,” says the 27-year-old born Claire Boucher, adding that some tracks lean toward the pop spectrum, while others skew more experimental. “If you’re going to complain about one half, then you have the other half.” Grimes is also teaming with still-secret collaborators, but she does reveal a guest appearance from female Taiwanese rapper Aristophanes. Jokes Grimes: “This is the first record that I’ve made that I can listen to and not cringe and feel horrified.”

► **October**

NOV.

BOOTS AQUARIA

You may not know the name Jordy Asher (a.k.a. Boots), but you definitely know his work. The record producer contributed to a number of tracks from Beyoncé’s surprise self-titled album in 2013 and FKA twigs’ latest EP, *M3LL155X*. He’s busting out on his own this fall with a heady brew of electronic grooves and dark melodies with co-production from Run the Jewels’ El-P and Carla Azar of the avant-garde rock group Autolux.

► **Nov. 13**

JUSTIN BIEBER TITLE TBD

Is his top 10 smash “Where R Ü Now,” a club-ready collab with EDM masters Diplo and Skrillex, a hint at his new direction? Now 21, the Biebs is looking to dig deep with some of his most confessional tracks ever, though Skrillex is also on the production roster here. “There’s some personal stuff and some ballads,” a source tells EW. “There’s some spoken-word moments with him literally talking about what he’s going through in his life. It’s all about the experience of being Justin Bieber.”

► **Mid-November**

TBD

RYAN ADAMS 1989

The prolific singer-songwriter has been working on a Smiths-style version of Taylor Swift’s 1989 this summer, posting snippets from the studio to social media. Though there’s no confirmed release plan for the final product, Swift is an adamant supporter. “Ryan Adams is one of the artists who shaped my songwriting,” she tells EW in a statement. “My favorite part of his style of creating music is his ability to bleed aching vulnerability into it, and that’s what he’s done with his cover project of my album 1989. When I first heard that Ryan was going to be covering my

WILL THEY OR WON'T THEY?

RUMOR HAS IT THESE SIX ARTISTS ARE READYING FRESH ALBUMS. BUT SINCE THERE ARE NO CONFIRMED RELEASE DATES, EW TURNED TO **LAS VEGAS ODDSMAKER MATT JAMES** OF SPORTSBOK TO CALCULATE THE LIKELIHOOD OF NEW RECORDS BEFORE YEAR'S END. PLACE BETS AT YOUR OWN RISK. *By Dana Rose Falcone*



▲ Beyoncé and Jay Z

Reports have hinted that the megastars are in the studio together. James says a joint release on the rapper's Tidal service is "imminent."

78% CHANCE



▲ Frank Ocean

The artist promised a follow-up to *Channel Orange* in July, but it never materialized. James believes a "real release is coming very soon."

91% CHANCE



▲ Radiohead

The rockers have confirmed they're cutting new music, but with Thom Yorke now signed on as the composer for Broadway's *Old Times*, James says a new LP is "unlikely."

20% CHANCE



▲ Rihanna

RiRi has dropped three new singles recently (and one bonkers video), and James says her eighth LP could arrive in "FourFiveSeconds."

90% CHANCE



▲ Gwen Stefani

The No Doubt singer tweeted that she'd put a third solo effort out in December 2014. But James thinks her recently announced split from Gavin Rossdale could delay the release.

60% CHANCE



▲ Kanye West

He didn't debut any new *SWISH* tracks at L.A.'s FYF Fest on Aug. 22, but James believes there are "very strong chances" that new Yeezy music will hit this fall.

89% CHANCE

DEMI LOVATO

TITLE TBD *October*

THE **POP REBEL**, 23, BARES HER SOUL WITH A CONFIDENT ALBUM FEATURING GOSPEL CHOIRS, ROCK HOOKS, AND A TRIBUTE TO HER DAD

▶▶ Demi Lovato has scored this year with her smash "Cool for the Summer," one of the raciest tunes she's released yet. But on her still-untitled fifth studio album, the singer reveals she's coming from a more emotional place. "There are definitely sexy songs," she says. "But the ones that ended up making the album are very soulful." Don't expect a collection of ballads, though. Lovato drew on her admiration for her favorite female rock stars, Pat Benatar and Paramore's Hayley Williams. "Pat was one of my big influences growing up," she says. "There's not a lot of powerful female vocalists in the rock industry. I really looked up to Hayley, too, because she's totally like Pat Benatar. And I don't want to see

rock-influenced music fade." Lovato adds that she's mixing things up on a track featuring a gospel choir—"I really go there with my vocals"—and a song that Lovato has dedicated to her late father, Patrick, who died in 2013. "It's extremely raw [but] I definitely had some closure [with that song]," she admits. Lovato, who has overcome struggles with bipolar disorder and addiction in the past, also admits that the record shows off a newfound confidence. "I feel very secure in who I am as an artist and as a person," she says. "I never write songs that are about things I don't relate to. I won't be able to sing it if I don't mean it."

—KEVIN O'DONNELL



entire album, I couldn't believe it. It's such an honor that he would want to take my stories and lyrics and give them a new life. He's gotten some of the best musicians together to record this album, and if the clips he's released are any indication, this is going to be something really special."

ADELE

TITLE TBD

The Girl With the Golden Voice has teased a follow-up to 2011's multiplatinum smash *21* since 2014.

(Remember her cryptic tweet from May of that year? "Bye bye 25... See you again later in the year," she wrote.) Still, collaborators have hinted about their possible involvement. Pharrell revealed in June that the pair had collaborated, and OneRepublic's Ryan Tedder told *Billboard* in 2014 he was bringing his "A game" to the studio with her. While the new mom hasn't confirmed when she'll return with new music, one thing's for sure: It's the one album the world is dying to hear.

THE BAND PERRY

TITLE TBD

As the boundary between Nashville and pop is blurring more than ever, the Band Perry are another country trio pushing the genre beyond strum and twang. For their third LP, the Grammy-winning brothers-and-sister act (singer Kimberly, bassist Reid, and mandolinist Neil) decamped to Los Angeles' Record Plant to cut tracks with Lady Gaga producer RedOne. "One night, Justin Bieber and Lady Gaga were

hanging out and everyone was in the hallways," the band tells EW. "It was such a fun atmosphere to create in." The trio also wrote a song titled "Keep Calm" with Diplo. But don't expect the Band Perry to stray too far from their roots. "It was important [for] us to maintain what we bring to modern country—three-part family harmony, mandolins, banjos, and a narrative lyric—and combine them with some really great-sounding, modern stylings from pop."

AUSTIN MAHONE

TITLE TBD

The 19-year-old YouTube sensation says idols like Bruno Mars inspired his debut album. So what can his so-called "Mahomies" expect? "There will definitely be way more mature stuff," Mahone says, adding that there will be collaborations with Pia Mia and his ex-girlfriend Becky G. "I'm coming out strong. I want [fans] to be like, 'This kid's dope. We've heard of him before, but now we can appreciate him.'"

M.I.A.

MATAHDATAH

For the follow-up to 2013's genre-busting *Matangi*, the Grammy-nominated renegade is scouring the globe for inspiration—and breaking away from the traditional album format. M.I.A. will be releasing avant-pop, hip-hop, and dance tracks and short films as "scrolls" throughout the fall, before a proper full-length release. "It's like a journal," she says. "And the journal happens to be a really wide journey." So far, the British-Sri Lankan rapper

ELLIE GOULDING

TITLE TBD November

ON HER THIRD ALBUM, THE BRITISH POP STAR TEAMS UP WITH **MAX MARTIN** AND **LALEH** FOR MORE EMPOWERING POP

►► Ellie Goulding has had a steady rise the past few years, from her breakout single "Lights" to her shimmering *Fifty Shades of Grey* smash, "Love Me Like You Do." So when the 28-year-old began work on her third LP, she had plans to make an even bigger-sounding album, writing songs with hitmaker Max Martin and his protégée, Swedish singer-songwriter Laleh. "I've never worked with him before, but we really connected," Goulding says of Martin. "And I wrote this song with Laleh that's probably the most empowering song I've done as a woman. When I listen to it, I feel invincible." You'll hear that come through in Goulding's voice: "Laleh was like, 'I don't want you to be the ethereal, female voice. I want people to see your strength.'" Lyrically,

though, Goulding isn't moving away from matters of the heart. "I swore I wouldn't write more love and heart-break songs," she says. "I thought, 'Do one, get it out of your system.' So the first song is, like, 'Hold me! Don't let me go! Stay with me!' But it wasn't out of my system. I'm obsessed with writing love songs." While Goulding is still putting the final touches on the album, she's psyched to bring new material to the stage. "I've probably done a thousand shows since my first album, and I realized that with that one I never thought, 'I wonder how this will sound live?'" she says. "Now I can't help but think of the live aspect, and I understand the translation of music from a studio to a performance."

—MADISON VAIN



NEL LUPIN/GETTY IMAGES

has traveled to India and plans to touch down in the Dominican Republic and Jamaica. As for her message, she's inspired by the ideas of borders and "testing the human idea of that, whether it's geographical or philosophical ones."

ONE DIRECTION

TITLE TBD

Zayn Malik has high-tailed it out of the 1D-verse, and the boy band is shaking up its sound before taking a break next year. "We're stretching out beyond the perimeters of what

a traditional pop boy band would do," says the group's producer Julian Bunetta, who cut the album with Liam Payne, Niall Horan, Louis Tomlinson, and Harry Styles in Los Angeles, Chicago, and the U.K. this year. "We're experimenting with different instrumentation." Bunetta says it's some of the boys' best material yet: "There are six songs that could be singles." As for how they're doing without Malik, Bunetta says, "There's a personality missing, but they're still the same guys."

ALSO COMING

THE ARCS

YOURS, DREAMILY

The Black Keys' Dan Auerbach crafts baby-making psychedelia with his new project.

► **Sept. 4**

JESS GLYNNE

I CRY WHEN I LAUGH

The British siren's debut features feel-good ballads and dancey anthems.

► **Sept. 11**

NEW ORDER

MUSIC COMPLETE

La Roux and Iggy Pop guest on this comeback album from the synth-pop icons.

► **Sept. 25**

DEERHUNTER

FADING FRONTIER

Madcap genius Bradford Cox returns with awesomely twisted indie rock.

► **Oct. 16**

CHARLIE PUTH

NINE TRACK MIND

The "See You Again" crooner's debut LP features his hit Meghan Trainor collab.

► **Nov. 6**

SEAL

7

The soul vet has said his LP with longtime producer Trevor Horn is their best yet.

► **Nov. 6**

WRITTEN BY KYLE ANDERSON, ERIC RENNER BROWN, DANA ROSE FALCONE, JESSICA GOODMAN, LEAH GREENBLATT, KEVIN O'DONNELL, AND MADISON VAIN

BREAKING BIG

EW PICKS FIVE ARTISTS WE'RE EXPECTING BIG THINGS FROM THIS FALL—AND YOU CAN DOWNLOAD SOME OF THEIR MUSIC FOR FREE* ON ITUNES. **GO TO EW.COM/FREE.** By *Bethany Lye*



▲ Gallant

Maryland native Christopher Gallant, who has been collaborating with Moby in recent weeks, turns out achingly gorgeous alt-R&B, which he updates with buzzy synths and glitchy beats.

HEAR IT Gallant lets his powerful vocals rip on the stunning ballad "Weight in Gold."



▲ Bob Moses

After wowing the free-wheeling crowd with late-night sets at the annual Burning Man festival in 2013, the Brooklyn-based electronic duo serve up one of the year's most chilled-out, enveloping electro-pop albums, *Days Gone By* (out Sept. 18).

HEAR IT The comfy, mesmerizing jam "Too Much Is Never Enough."



▲ Olivia Lane

This Nashville newcomer and singer-songwriter counts Patsy Cline and Linda Ronstadt as influences—and she's got bold, brassy tunes (and incredible pipes) to match those towering talents.

HEAR IT On the blazing track "Lightning," Lane splits the difference between retro country and Top 40 pop.



▲ The Bohicas

The rebellious rock & roll spirit of the Clash and the Kinks lives on with these impossibly cool Brit dudes, who met as schoolmates in East London and have opened for Franz Ferdinand. Their killer debut, *The Making Of*, is out now.

HEAR IT "Where You At" mixes terse new-wave guitar hooks and hand-claps with Dominic McGuinness' raspy wail.



▲ Hippo Campus

These brainy art-school grads from Minnesota turn out shimmering pop-rock earworms reminiscent of Ivy League grads Vampire Weekend. After releasing a debut EP, *Bashful Creatures*, and performing blistering sets at Lollapalooza this summer, they're back this fall with another EP, *South*.

HEAR IT The infectious, breezy "Suicide Saturday."

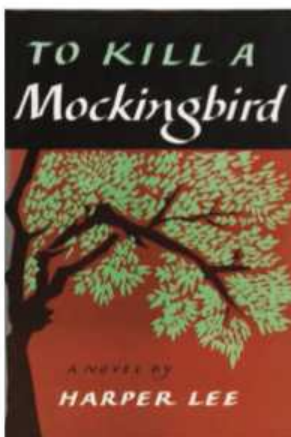
THE *United States*

WHICH NOVEL CAPTURES
EW PICKS THE ONE WORK OF FICTION
AND GET READY TO ARGUE—JUST



Map by Peter Oumanski





ALABAMA

To Kill a Mockingbird Harper Lee

Forget the dubious sequel. Lee's exceptional work is a perfectly contained miracle about the struggle for justice in a system built to deny it. From Birmingham to Tuskegee, Alabama was a burning center of racial conflict, and this novel takes place right on the outskirts of that crucible.

ALASKA

Julie of the Wolves Jean Craighead George

An Inuit girl depends on a pack of wolves in order to survive Alaska's brutal, beautiful wilderness.

ARIZONA

Animal Dreams Barbara Kingsolver

In this richly moving novel about a woman who returns home to take care of her father, Kingsolver draws heavily on the state's Native American and Hispanic cultures.

ARKANSAS

True Grit Charles Portis

Portis' singular Western was adapted for the big screen twice, but the story of Mattie Ross' quest for vengeance with the help of hard-drinking Rooster Cogburn is worth getting straight from the source.

CALIFORNIA Play It as It Lays

Joan Didion



Didion's 1970 classic, about a woman and a marriage breaking down, is both an ode to the freedom of the freeways and a eulogy for dreams shriveled by the sun.

COLORADO

Plainsong Kent Haruf

While the state may be better known for its mountains, *Plainsong*, Haruf's award-winning masterpiece, vividly depicts life on its expansive prairie land.

CONNECTICUT

The Witch of Blackbird Pond Elizabeth George Speare

Old East Coast spookiness and youthful feminism combine in Speare's YA classic, in which a young woman moves from

Barbados to Connecticut and must defend herself against accusations of witchcraft.

DELAWARE

The Book of Unknown Americans Cristina Henríquez



It's often difficult to see what's around you when it's all you know. Henríquez puts a fresh set of eyes on one of America's original colonies, Delaware, by showing it from the point of view of her novel's nine Latin American immigrant families.

FLORIDA

The Yearling Marjorie Kinnan Rawlings

Working with Hemingway and F. Scott Fitzgerald's editor, Rawlings was pushed to look into her own history for literary fodder, which led to her 1938 Pulitzer winner about a Florida boy and his pet deer.

GEORGIA

Gone With the Wind Margaret Mitchell

Mitchell's landmark novel illustrates the luxury of the Southern antebellum aristocracy and its downfall through some of literature's (and film's) most memorable characters.

HAWAII

The Descendants Kauai Hart Hemmings



A wealthy attorney descended from Hawaiian royalty struggles with his rebellious daughters and his coma-ridden wife, as well as Hawaii's

complicated conceptions of heritage and ownership.

IDAHO

Housekeeping Marilynne Robinson

The town of Fingerbone (loosely

based on Robinson's own Idaho hometown) is "chastened...by an awareness that the whole of human history had occurred elsewhere," a spine-tingling description of life on the periphery.

ILLINOIS

Maud Martha Gwendolyn Brooks

Sure, you can always go with Saul Bellow's Chicago, but if you're looking for another view of the Windy City, pick up this challenging, essential look at urban black life, with all its beauty and pain.

INDIANA

The Magnificent Ambersons Booth Tarkington



Winner of the 1919 Pulitzer, this is the second book in a trilogy, charting both the decline of a prosperous family and the industrial expansion of Indianapolis.

IOWA

Shoeless Joe W.P. Kinsella

Not only was this novel—adapted for *Field of Dreams*—set in Iowa, but Kinsella also attended the state's other claim to fame: the Iowa Writers' Workshop.

KANSAS

Doc Mary Doria Russell

Set in the saloons of Dodge City in 1878 before the shoot-out at the O.K. Corral, this murder mystery paints Doc Holliday as a tragic hero and gambler, bringing one of the state's most legendary events and personages to life.

KENTUCKY

In Country Bobbie Ann Mason

Mason's novel about the daughter of a soldier killed in Vietnam is both distinctly American and essentially

Kentuckian, grappling with pain and memories of vets who returned to the country's heartland.

LOUISIANA

The Awakening Kate Chopin

Chopin's early feminist work, which presents a woman carving an identity for herself that has nothing to do with wifedom or motherhood, also serves as an engrossing immersion in the historical worlds of New Orleans and the Louisiana Gulf Coast.

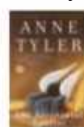
MAINE

Empire Falls Richard Russo

The 2002 Pulitzer winner follows Miles Roby, a diner manager in the struggling town of Empire Falls, Maine, which could be just one of many such cozy but rusting hamlets in the northern state.

MARYLAND

The Accidental Tourist Anne Tyler



In Tyler's gorgeous Baltimore-set middle-class saga, a travel-guide writer loses his son, becomes estranged from his wife, and moves in with his eccentric siblings.

MICHIGAN

Once Upon a River Bonnie Jo Campbell

Campbell renders backwoods Michigan marvelously, and her tough, prickly sharpshooter, Margo Crane, is the perfect trail guide.

MINNESOTA

The Betsy-Tacy Series Maud Hart Lovelace

Set in Deep Valley, Minn.—and, later, Minneapolis—the books provide a child's-eye view of turn-of-the-century small-town life, a rosy remembrance of a region already known for its niceness.

MISSISSIPPI

The Sound and the Fury William Faulkner



Faulkner set most of his work in Mississippi, and his novel about the Compson family has the particulars of Southern living imprinted into every stream-of-consciousness inflection and punctuation mark.

MISSOURI

The Adventures of Huckleberry Finn Mark Twain

Twain's masterpiece about Missouri's most iconic literary contribution, Huck Finn, will resonate for as long as America's rivers flow.

MONTANA
A River Runs Through It
Norman Maclean

In his semiautobiographical story collection, Maclean paints a sumptuous portrait of the state's beauty.

NEBRASKA
My Antonia
Willa Cather

Cather concludes her "prairie trilogy" with the story of Antonia, a Bohemian immigrant on the Nebraska frontier.

NEVADA
Fear and Loathing in Las Vegas
Hunter S. Thompson

Thompson's oft-imitated paean to drug-fueled Vegas depravity shows Sin City through the eyes of a sinner.

NEW HAMPSHIRE
A Prayer for Owen Meany
John Irving



It's tempting to go with *The Hotel New Hampshire* because of the title, but Irving's novel about religion, memory, and friendship gets our pick.

NEW JERSEY
Independence Day
Richard Ford

The second of four books to feature Frank Bascombe, a sportswriter-turned-Realtor who's the perfect sarcastic resident of that great big suburb called New Jersey.

NEW MEXICO
House Made of Dawn
N. Scott Momaday



Momaday was one of the authors who helped bring Native American literature to a mainstream audience. His Pulitzer-winning novel is based on his experience living in New Mexico's Jemez Pueblo.

NEW YORK
Drown
Junot Díaz



Choosing a single novel to exemplify the New York area was no walk in Central Park. But Díaz's book of stories stands out for its depictions of immigrants striving for their own versions of the American dream.

NORTH CAROLINA
Jim the Boy
Tony Earley

A boy named Jim comes of age during the Depression in a secluded North Carolina hamlet where the state's history looms large and maps of the Confederacy still hang in his classroom.

NORTH DAKOTA
Love Medicine
Louise Erdrich



Five decades of reservation life unfurl through interconnected tales and shifting narrators, a pattern intended to mirror the Native American storytelling tradition.

OHIO
Winesburg, Ohio
Sherwood Anderson

Winesburg may be fictional, but its tales capture long-ago small-town life in the Buckeye State.

OKLAHOMA
The Grapes of Wrath
John Steinbeck

Steinbeck's classic both humanizes and immortalizes the pain that the Depression and the Dust Bowl inflict on an Oklahoma farm family.

OREGON
Geek Love
Katherine Dunn

A twisted couple populate their freak show with their own children in this modern classic. It's weird,

carnavalesque, and unnerving: not unlike Portland on a given night. Need more? Kurt Cobain was a fan.

PENNSYLVANIA
Rabbit, Run
John Updike

Updike's most famous work, the first of his Rabbit Angstrom novels, follows a former high school basketball star after he abandons his pregnant wife and child, taking suburban Pennsylvania ennui to a terrifying precipice.

RHODE ISLAND
Spartina
John Casey



Dick Pierce works in Narragansett Bay, but his true passion is the unfinished boat in his backyard. The tale may be standard, but

Casey's lyrical descriptions of the Rhode Island sea are anything but.

SOUTH CAROLINA
The Prince of Tides
Pat Conroy

A powerful, history-spanning saga, Conroy's novel follows twins Tom and Savannah Wingo as they uncover their family's past in South Carolina's Low Country.

SOUTH DAKOTA
Black Hills
Dan Simmons

Black Hills breathes life into the tale of a Sioux warrior who believed General Custer's ghost entered him at Little Bighorn.

TENNESSEE
A Death in the Family
James Agee

Agee's autobiographical Pulitzer-winning novel, told mostly through the eyes of a child after his father's death, describes a family coping with overwhelming grief.

TEXAS
Lonesome Dove
Larry McMurtry

McMurtry's cattle-drive epic features some of the most beautifully descriptive prose put to paper. Everything is bigger in Texas, including this novel's ambition.

UTAH
The Monkey Wrench Gang
Edward Abbey

Abbey's tale of four ecological activists seeking to destroy the Glen Canyon Dam became a primer for other green-minded saboteurs.

VERMONT
Songs in Ordinary Time
Mary McGarry Morris

Morris subverts the state's bucolic image with this dark, gorgeous tale of a woman taken in by a con man.

VIRGINIA
The Known World
Edward P. Jones

This award-winning examination of man's ownership of man refuses to succumb to the calcifying effect of history, presenting Virginia's past as raw, urgent, and human.

WASHINGTON
The Absolutely True Diary of a Part-Time Indian
Sherman Alexie



Alexie grapples with serious issues through the not-always-serious voice of a 14-year-old caught between his life on the reservation and his entry into an all-white high school.

WEST VIRGINIA
Lord of Misrule
Jaimy Gordon

Gordon's tale about the down-and-outers at a cheap racetrack and their various schemes and dreams is both unrelenting and elegiac.

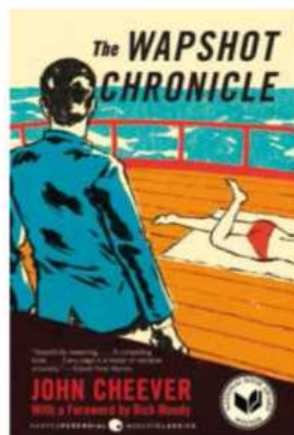
WISCONSIN
A Map of the World
Jane Hamilton

This novel—about a family trying their hand at farming, only to have their idyll torn apart by a terrible tragedy—is sharper than any Wisconsin cheddar.

WYOMING
Close Range
Annie Proulx

Proulx's collection may be set in America's least populous state, but its gritty stories (including "Brokeback Mountain") are populated by characters as hardened and vivid as the land that bore them.

Don't agree with our choices? Tweet your picks to @EWTinaJordan and use the hashtag #debateyourstate



MASSACHUSETTS

The Wapshot Chronicle
John Cheever

Cheever's glorious 1957 debut novel about a decidedly unconventional Massachusetts family was an instant classic, combining both humor and pathos in equal doses. It was also the first Book of the Month Club pick that used the F-word.

Movies

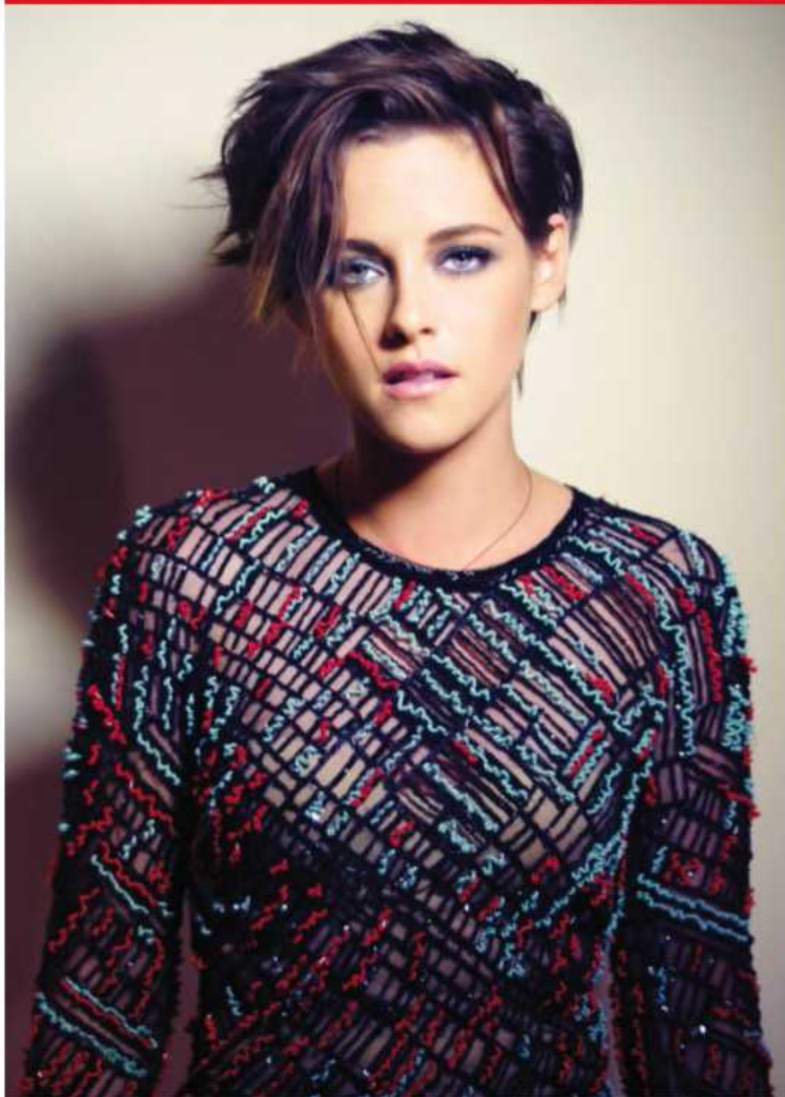
EDITED BY STEPHAN LEE @stephanmlee

► REEL NEWS

Straight to the Top *Straight Outta Compton* opened to \$60.2 million, the biggest debut ever for a musical biopic.

T. Rexes and TIE Fighters *Jurassic World*'s Colin

Trevorrow will helm *Star Wars: Episode IX*.



Kristen Stewart, Reconsidered

It's been almost three years since the sun set on *The Twilight Saga*. Now with films like *Still Alice* and the **American Ultra** (out now), the 25-year-old is carving her own offbeat career path, refusing to be boxed in by Hollywood—or anyone else. **By Leah Greenblatt**

THERE'S A SCENE in last year's clever, disorienting art-house drama *Clouds of Sils Maria* in which the elegant fortysomething actress Maria Enders (played by Juliette Binoche) is debating whether to take a part opposite a much younger American ingenue—a wild child known for her scandalous personal life and star-making turn in a critically reviled movie franchise. Maria is doubtful, but her personal assistant insists that the girl is smarter than she seems: “She’s not completely antiseptic like the rest of Hollywood.... She’s brave enough to be herself. At her age, I think that’s pretty f---ing cool.” Because director Olivier Assayas’ entire film is a kind of fun-house mirror, Kristen Stewart—no stranger, of course, to billion-dollar franchises and tabloid frenzies—is cast as the assistant, not the ingenue. And her impassioned defense of the not-antiseptic could easily be autobiographical. Stewart even presaged that line, with another F-bomb for emphasis, in a 2012 EW interview: “I’ve never been able to fully form this thing, this persona, that some people are so f---ing good at. That’s an art,” she said. “And thank God! I don’t like people like that, people who are a complete nonperson but somehow through the lens seem like they are on and interesting and engaged. I care way more about the people standing in the room.”

At 25, Stewart has been in show business for well over half her life, but she’s never seemed at ease with the bizarre personal transactions it demands. It’s a quality that can read as petulant, ungrateful, or simply awkward in interviews; even when she accepted the French equivalent of an Oscar earlier this year for Best Supporting Actress in *Sils Maria*—the only American ever to take home that prize—she stuttered and

flailed like an honors student caught stealing a candy bar. But she's fantastic in the movie: unmannered and utterly convincing as a smart, self-possessed young woman living adjacent to fame but not in it. And her real-life reluctance to trade her soul for fawning profiles and TMZ clicks does feel like it comes from genuine discomfort, not coyness. In other words, she might actually be that rare star who doesn't want or need to perform when she's off screen.

That's probably not something most people who never need to hear the word *Twilight* again—and who have already decided that Stewart is a subpar actress and/or human Grumpy Cat—will believe or even care to investigate. It also may have kept them away from her latest project, *American Ultra*. It's true that *Ultra*, billed as a sort of *Manchurian Candidate*-meets-*Pineapple Express* action-comedy, isn't much: a sticky, short-fused little cherry bomb full of wham-bam dialogue and wink-y violence. Still, Stewart and Jesse Eisenberg (who also appeared alongside her in 2009's underappreciated *Adventureland*) bring something tender and goofy to their stoner-Bonnie-and-Clyde roles—a distinction that likely wouldn't exist if those parts had been filled by a pair of prettily vacant CW starlets instead. As a couple caught up in the kind of CIA conspiracy that mostly exists in *Bourne* movies or on deeply paranoid subreddit boards, they're not exactly heroes. Even as the body count reaches cartoonish levels of Tarantino-style splatter, though, you still root for those crazy kids to make it.

Ultra essentially slots Stewart in a glorified girlfriend role, not exactly a great leap forward for her. But her choices, from *Sils Maria* to last year's Oscar-winning *Still Alice* and the Guantánamo drama *Camp X-Ray*, have been consistently interesting even when they're not successful. (And certainly better than other *Twilight* alumni: Robert Pattinson has mostly misfired in strenuously eccentric indies, while Taylor Lautner's last big project, a heist flick set in the criminal underworld of parkour—apparently that's a thing—topped out at 22 percent on Rotten Tomatoes.) To millions of fans and detractors, Stewart will always be Bella, and that's fine. They should see what they're missing, though; they might be surprised.



STEWART'S BEST ROLES

Five of her standout performances—smart and nuanced and entirely free of sparkling vampires. **By Leah Greenblatt**

1 CLOUDS OF SILS MARIA 2014

Stewart goes toe-to-toe with Juliette Binoche in French filmmaker Olivier Assayas' mesmerizing meditation on art, acting, and the tricks of memory.

2 STILL ALICE 2014

Julianne Moore's depiction of a professor struck by early-onset Alzheimer's won her a fistful of prizes, including an Academy Award. Stewart's supporting role as

the wayward daughter is less showy but still beautifully wrought.

3 CAMP X-RAY 2014

As a young soldier stationed at Guantánamo who strikes up a friendship with a prisoner, Stewart delivers a stark, egoless performance, even if the film failed to connect with audiences.

4 ADVENTURELAND 2009

Though second-billed as Jesse Eisenberg's love

interest, her performance as an alt-dreamgirl in this wry indie dramedy—set in a run-down '80s amusement park—feels as poignantly layered as the lead.

5 PANIC ROOM 2002

David Fincher's follow-up to *Fight Club*, this high-wire home-invasion thriller cast a then-unknown Stewart as Jodie Foster's daughter—a little girl who often proves to be smarter and braver than anyone else in the room.



CRITICAL MASS

For **10 current releases**, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

| EW | | IMDb | META-CRITIC | ROTTEN TOMATOES | AVG. |
|----|-------------------------|------|-------------|-----------------|-----------|
| A- | THE GIFT | 76 | 78 | 93 | 82 |
| B+ | STRAIGHT OUTTA COMPTON | 84 | 72 | 89 | 82 |
| B | MERU | 84 | 69 | 91 | 81 |
| B+ | GRANDMA ▲ | 68 | 76 | 89 | 78 |
| C | MISTRESS AMERICA | 73 | 76 | 83 | 77 |
| C- | THE MAN FROM U.N.C.L.E. | 76 | 55 | 66 | 66 |
| B | AMERICAN ULTRA | 65 | 50 | 38 | 51 |
| C- | SHE'S FUNNY THAT WAY | 62 | 43 | 35 | 47 |
| C+ | HITMAN: AGENT 47 | 59 | 29 | 9 | 32 |
| C- | SINISTER 2 | 57 | 30 | 5 | 31 |

ROLE CALL

Robert Redford

The movie legend, 79, has appeared in more than 40 films and has directed nine. His leading-man looks may have made him a matinee idol, but he never relied on them, opting for roles and films that mattered to him. Now, as he prepares to go into the wild with Nick Nolte in ***A Walk in the Woods***, Redford takes EW on a stroll down memory lane. **By Joe McGovern**

1 Barefoot in the Park

1967

Redford was 27 years old when he turned down a TV show in Los Angeles and instead got paid \$130 a week for a Bucks County, Pa., tryout of Neil Simon's *Barefoot in the Park*, directed by a young comedian named Mike Nichols. "I'd never really done a comedy before," says Redford. "And Nichols had never directed theater, so we both shared a bit of insecurity." Redford went on to star with Jane Fonda in the 1967 film adaptation, establishing himself as the quintessential golden boy—a type he'd spend much of his career bucking against.

and thought, 'Hmm, I'm going to make this work.'... The studio wanted a name as big as Paul Newman's, and I was quite a ways down on the stardom ladder. I'd never met Paul, but he insisted that the studio support George, and because it was Paul Newman, they agreed. The only thing they did was change the title. It was called *The Sundance Kid* and *Butch Cassidy*—but they wanted Butch's name first because that's the part Paul was playing."

was able to take the somewhat flawed script, shift a few things around, and turn it into something damn near perfect."

4 The Way We Were

1973

Redford originally turned down the role of a WASP college student who romances Barbra Streisand's liberal activist. "He was a bit of a Ken doll with no dimension. I said, 'I'll be interested if we can find some flaws in him.'" Speaking of flaws, Redford had been warned that his costar possessed a few. "I'd heard all kinds of crazy things about Barbra, but none of them applied to our relationship. I loved working with her. We had a ton of fun."

3 The Sting

1973

Four years after *Butch Cassidy*, Redford reunited with that movie's team for *The Sting*, which won seven Oscars, including Best Picture. It also earned Redford his sole acting nomination. He attributes the lion's share of the success to his director. "George Roy Hill loved reading the funny papers. He loved the idea of telling a story in four or five panels, so he

2 Butch Cassidy and the Sundance Kid

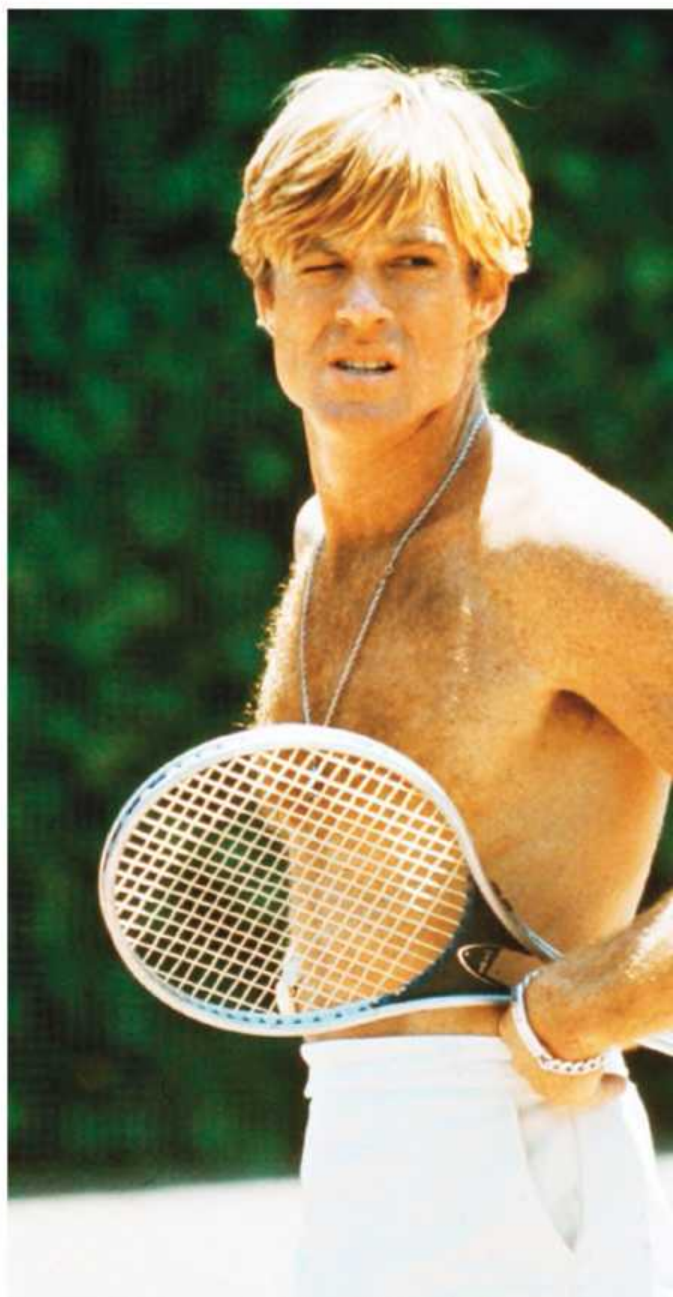
1969

"When I first met [director] George Roy Hill, I told him that I much more related to the outlaw character, the Sundance Kid, which was not the role he wanted me for. But George got excited

5 All the President's Men

1976

While Redford was promoting his politically charged film *The Candidate* in 1972, he had the opportunity to kibitz with newspapermen. "They



All the President's Men

Butch Cassidy and the Sundance Kid



All Is Lost

The Sting

The Way We Were

With Mary Tyler Moore and Donald Sutherland on the set of Ordinary People

THE WAY WE WERE: THE KOBAL COLLECTION; BUTCH CASSEIDY AND THE SUNDANCE KID: © JOHN SPRINGER COLLECTION/CORBIS; ALL THE PRESIDENT'S MEN: WARNER BROS./PHOTOFEST; ORDINARY PEOPLE: BRIGITTE LACOMBE; THE STING: UNIVERSAL PICTURES/PHOTOFEST; ALL IS LOST: DANIEL DANA

were all gossiping about a break-in at a campaign headquarters," he says. "And I became intrigued by the profiles of the two guys writing about it, Woodward and Bernstein. And then President Nixon resigned over the break-in and a lot of people said it was yesterday's news—but I said, 'No, it's the dynamic between these two guys that'll make it sing.'" Redford costarred opposite Dustin Hoffman, and the film was a box office smash, winning four Oscars, including one for sound design. "We took all the elements of their work—the typewriters, telephones, pens on paper—and kicked up the sound. Every scene where the typewriter is used, there's a real bang. What does it sound like? It's sounds like a weapon."

6 Ordinary People 1980

"This story was about feelings that can't be reached, like with the mother character," says Redford of his directorial debut, a family drama that won Oscars for Best Picture and Director. "The first studio I took it to said, 'You can't have Mary Tyler Moore in that role, she's America's sweetheart.' But I remember sitting at my house in Malibu one day in

the late fall and I saw this woman bundled up in her overcoat, and she seemed very sad. When I realized it was Mary Tyler Moore, it hit me like a ton of bricks: 'Wow, she could do this.' When I asked her to be in the film, she wanted it even more than I did. She wanted to explore that side of herself and gave 100 percent."

7 Quiz Show 1994

If *Ordinary People* is about the lies people tell themselves, Redford's masterpiece *Quiz Show*, based on a TV scandal, is about the lies people get told. "It's all about how audiences are tricked. That's a story about much more than one quiz show in the '50s."

8 All Is Lost 2013

For this minimalist action film by director J.C. Chandor (*Margin Call*), Redford received perhaps the best reviews of his career as a mariner attempting to survive while his ship sinks in the Indian Ocean. "This was guerrilla filmmaking all the way around," he says. "No special effects, just raw-to-its-core filmmaking. It was very tough, but I loved it. I loved the feeling of pure cinema in my bloodstream."

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Lufthansa

ALSO PLAYING

No Escape R, 1 HR., 43 MINS.

This thriller starring Owen Wilson and Lake Bell as the heads of a family caught in the middle of a revolution abroad is a zombie movie in form and function. But here, the bloodthirsty hordes aren't undead—they're just citizens of an unidentified Asian nation who are given no depth or motivation beyond wanting to kill innocent white people. Even ignoring the racism—which is pretty much impossible—*No Escape* is a cliché-ridden, artless relic. **D**

—Kevin P. Sullivan

Queen of Earth NR, 1 HR., 30 MINS.

Call it "*Repulsion* Takes a Long Weekend": Catherine (Elisabeth Moss), a woman more than on the verge of a nervous breakdown after a family death and a brutal breakup, goes to her best friend Ginny's (Katherine Waterston) bucolic lake house to recuperate—but only unravels further when Ginny begins a romance with a neighbor (Patrick Fugit). The result is chilling and beautifully composed, a stylish study of disintegration that is easier to admire than enjoy. **B** —Leah Greenblatt **L I V**

We Are Your Friends R, 1 HR., 36 MINS.

Zac Efron stars as Cole, a wannabe DJ searching for that one hit track that will help him escape the San Fernando Valley with his party-promoter friends and earn the affections of his mentor's (Wes Bentley) much younger girlfriend (Emily Ratajkowski). Directed by Max Joseph (MTV's *Catfish*), the film fakes emotion with flashing lights and a pulsing soundtrack, and before Cole realizes the music was in him this entire time (ugh), the story falls flat. **C** —Devan Coggan

Z for Zachariah PG-13, 1 HR., 38 MINS.

Margot Robbie charms as Ann, a lonely survivor of nuclear fallout who meets another (Chiwetel Ejiofor). Their relationship is tested, however, when a stranger (Chris Pine) arrives, forming a love triangle. The limited scope of the apocalyptic story could have made for a thoughtful parable about human nature and race, but the lack of drama and heat keeps *Z for Zachariah* joyless without much despair. It's the end of the world as we know it, and you'll feel bored. **C+** —Kevin P. Sullivan **L I V**



▲ (From top) Sterling Jerins, Lake Bell, Claire Geare, and Owen Wilson in *No Escape*; Zac Efron and Wes Bentley in *We Are Your Friends*

KEY **L** = LIMITED RELEASE **I** = ITUNES **V** = VOD

IT'S LIKE
YOUR TONGUE
CRASHED INTO
A CHOCOLATY,
PEANUTY,
CARAMEL
ICEBERG.



ICE CREAM SATISFACTION

LOGLINES

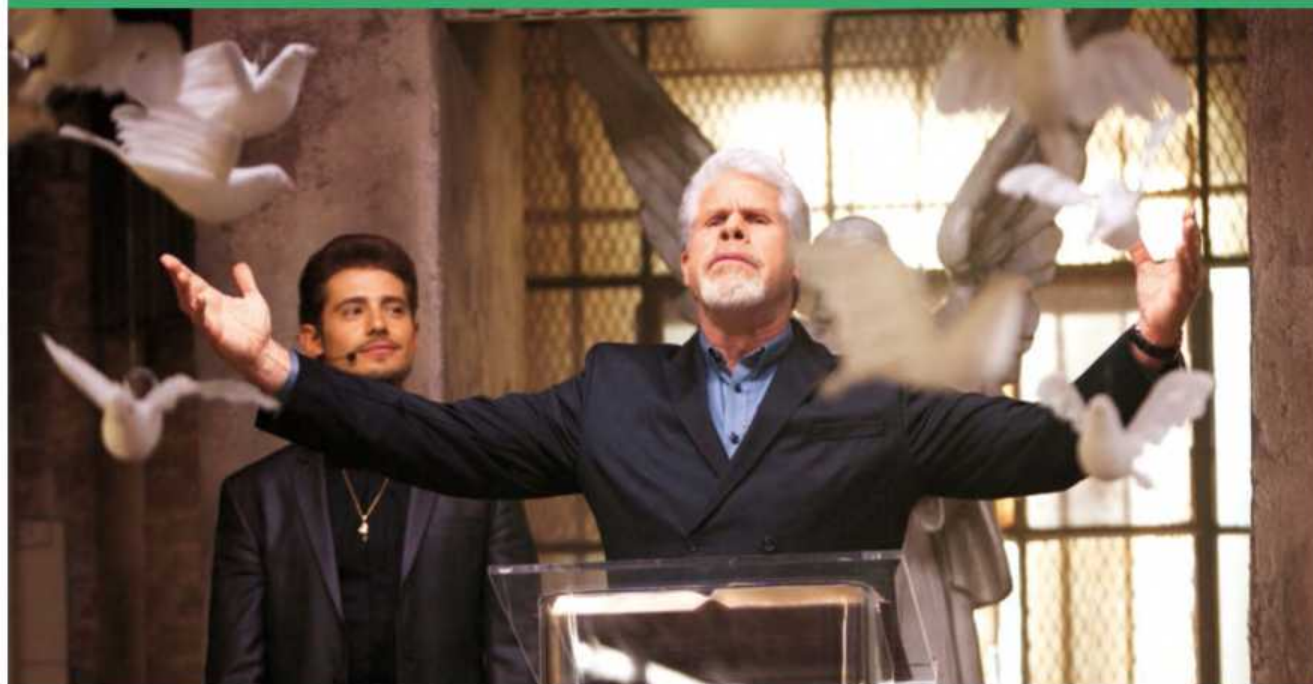
Madam Secretary's New Supreme Morgan Freeman

will cameo as a justice. **Seth Rogen: Hulu's Future Man?**

The streaming site has ordered a pilot from the actor and

Evan Goldberg about a janitor trying to save the world.

EDITED BY AMY WILKINSON @amymwilk



▲ Julian Morris and Ron Perlman

Hand of God

| DATE | TIME | NETWORK | REVIEW BY |
|----------------|-----------|---------|--------------------------|
| Debuts Sept. 4 | Streaming | Amazon | Jeff Jensen @EWDocJensen |



A WOMAN IS raped. The villain responsible forces her husband to watch. Many months later, the rapist remains at large, and the husband, PJ (Johnny Ferro), tries to commit suicide. He botches it, though, and is left in a coma, shattering his wife, Jocelyn (Alona Tal), all over again. You'd think a show that proceeds from such a premise would organize around Jocelyn. This is her horror. This should be her story. But *Hand of God*, Amazon's newest binge, isn't that show. Instead, it belongs to PJ's dad (Ron Perlman), an ethically sketchy judge, cheating husband, and neglectful parent. Another hideous white male antihero? Heaven help us.

Hand of God is a confounding, sometimes infuriating, and poorly focused drama, but it's too interesting to dismiss out of hand. Perlman is powerful and persuasive as the dishonorable Pernell Harris, and his character possesses a spirited hook. Distraught after PJ's blown suicide bid, Harris falls prey to a sleazy preacher (Julian Morris) who sells him on Christianity and coaxes a \$50,000 check from him. Harris immediately starts receiving divine messages (via his comatose son) providing cryptic clues to the rapist's identity and a conspiracy behind the crime. He's convinced that if he gets justice for PJ and Jocelyn—not by bringing the culprits to trial, but by murdering them—God will restore his son to health. So much for that *What Would Jesus Do?* stuff. The born-again judge is all about the eye for an eye.



Creature Features

Since we're smack-dab in the dog days of summer, what better time to rank a sudden raft of hairy moments from reality TV's wild kingdom? By Amy Wilkinson

The authenticity of Harris' spiritual experience is presented as a mystery, but the deeper you get into *Hand of God*, the more you realize the rightness of his beliefs is beside the point. Showrunner Ben Watkins is more interested in exploring Harris' chaotic internal life and the practice of faith, not faith itself. It's a fine but refreshing distinction: *Hand of God* is certainly cynical about religion, but here, the problem of evil is more a proof of man's sinfulness rather than an indictment of God. The best character is KD (Garret Dillahunt), a dim, damaged, devout ex-con, desperate for redemption and warped by Harris into an instrument of violence. His dilemma isn't God, but those acting as his hand.

It's clear Watkins has ideas to spare, but he struggles to make meaningful drama with them. The early episodes in particular don't encourage a full binge. The setup is absurd, the vision stuff is silly, and the tone is uneven. Jocelyn isn't the only woman who's poorly served. Dana Delany, playing Harris' suffering, pot-smoking wife, doesn't get much more to do than react to her husband's foolishness. The show's other virtue-challenged servants-of-a-cause characters—Reverend Paul, his girlfriend/chief acolyte (Elizabeth McLaughlin), and a hustling, realpolitik mayor (Andre Royo)—overcome rocky starts to become more coherent and compelling, but it's not enough. *Hand of God* has its saving graces. It needs more. **C**

THIS SHOW CONTAINS THE FOLLOWING:

- | | |
|--------------------------------|--------------------------|
| SIT SPEAKING IN TONGUES | TR TATTOO REMOVAL |
| ETC EVIL TECH COMPANIES | WBY W.B. YEATS |

TAME



Ashley S. smooches a crab
BACHELOR IN PARADISE (ABC)

You have to kiss a lot of crustaceans to find your prince. After being dumped by Dan, Ashley S. rebounded with a hard-shelled hookup.



Home cooks find animal heads in a box
MASTERCHEF (FOX)

Like something out of a Fincher fever dream, contestants were given mystery parcels—with lamb, pig, and cow noggins nestled inside. Return to sender!



EJ and Jeff spear an electric eel
NAKED AND AFRAID XL (DISCOVERY)

It's not the wildest entry, but it *is* the most shocking. Literally. Two bare hunters repeatedly got zapped by their would-be dinner. Electrifying TV indeed.



Michelle Rodriguez eats urine-mouse stew
RUNNING WILD WITH BEAR GRYLLS (NBC)

Grylls' celebrity survival series reached new extremes when the *Fast & Furious* star sampled a rodent marinated in her own pee. Worst pit stop ever.

WILD



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KIM DICKENS

Survival Mode

After years of ensemble and supporting roles, the veteran actress takes the lead on AMC's new drama ***Fear the Walking Dead*** (Sundays, 9 p.m.)—yet still finds time in the midst of a zombie apocalypse to eat birthday cake.

By Dalton Ross

KIM DICKENS HAS

a hammer, and she's not afraid to use it. Well, that's not entirely true. She's here in a trashed community-college cafeteria on the Vancouver set of *Fear the Walking Dead* preparing for a scene in which she is supposed to whack a zombie on the head repeatedly with a rubber hammer, but the actress is worried about inflicting some real-life damage. During a rehearsal, the director encourages her to really have at it. Dickens delivers a blow but immediately winces. "Are you sure you're okay?" she asks.

"Yeah, I'm good," replies the zombie. (Wait, zombies can talk?!?)

"It's hard to enjoy this," she says to herself, but as soon as the director yells "Action!" Dickens engages in an epic hammer-swinging struggle that involves the destruction of many containers of pudding and fruit cups along the way. (P.S. She looked like she enjoyed it.)

The scene is



PHOTOGRAPH BY MICHAEL MULLER

captured—her last of the day—but before Dickens can clock out, the cast and crew have a surprise for her. Out comes a big cake with white frosting, and soon everyone is singing “Happy Birthday” to the actress, who is turning 50 today. After blowing out the candles and making a speech, Dickens proceeds to catering, where she is presented with yet another cake.

The lady has earned her double-confection celebration. After delighting TV audiences as part of ensemble casts on shows like *Deadwood* and *Treme*, in recurring roles on *Friday Night Lights*, *Sons of Anarchy*, and *House of Cards*, and in a guest-starring turn on *Lost*, Dickens is now No. 1 on the call sheet for the highly touted *Walking Dead* companion series. But when she was first approached about starring as widowed guidance counselor Madison on *Fear*, Dickens wasn't sure the zombie-apocalypse drama was the right fit.

“It’s a totally new genre for me,” she says while taking a break on set. “When I first was presented with the option to audition, I thought, ‘I don’t fit in there.’ And then I read the script and was like, ‘That’s an amazing character. But still, I don’t know.’ And then finally it just became this much more universal story than just an apocalypse, and that’s what I responded to.”

Now she hopes audiences will also respond to the story of a blended family—including Madison’s junkie son

▼ Patrick Fugit and Kim Dickens in *Gone Girl*



THE WALKING DEAD-GONE GIRL LINK

The Walking Dead creator Robert Kirkman must really love the movie *Gone Girl*: He cast the film’s police partners Kim Dickens and Patrick Fugit as the leads in two of his shows. While Dickens is playing Madison on *Fear the Walking Dead*, Fugit will star as Kyle Barnes on Cinemax’s *Outcast*, a 2016 adaptation of another Kirkman comic book. And the connection goes even deeper. “I first saw *The Walking Dead* with Patrick because we were shooting some *Gone Girl* driving scenes in the cop car,” says Dickens. “We were waiting in the car, and he said to me, ‘Have you ever seen this show?’ He started playing it on his iPhone, and we would just sit there quietly and watch it in between takes. Pretty great that we both end up on a Robert Kirkman show.” —DALTON ROSS

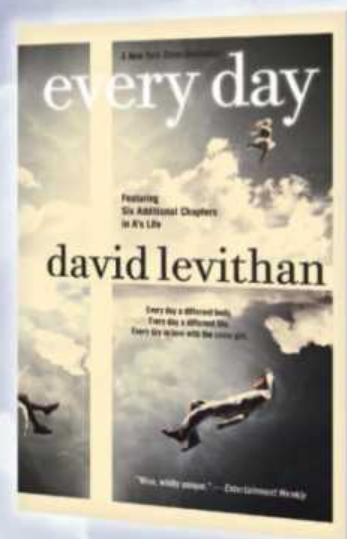
Nick (Frank Dillane), over-achieving daughter Alicia (Alycia Debnam-Carey), and boyfriend Travis (Cliff Curtis)—trying their best to navigate a full societal shutdown, one that we will begin to see more of in the Aug. 30 episode. “I think it plays into our biggest fears of, well, what if we’re not protected?” says Dickens. “And what if we can’t protect ourselves? And those are very human fears and realities that we think about. This family is sort of the audience’s surrogate, and they get to watch as these characters experience this crumbling of civilization and how rapidly that happens.”

But Dickens is now comfortable among all the chaos and wreckage, and the genre that once seemed so foreign now feels like home. “I had a great birthday,” Dickens reflects on set the next day. “I had intended to be on a beach somewhere, and then when I realized the schedule wasn’t going to free me up to leave, it dawned on me that it was the greatest birthday I’d ever had. To be working on this show, it’s like there’s no greater gift. I’m having a great time, I’m challenged, I’m surrounded by amazing talent, and it’s just like, well, this is exactly where I’m supposed to be.”

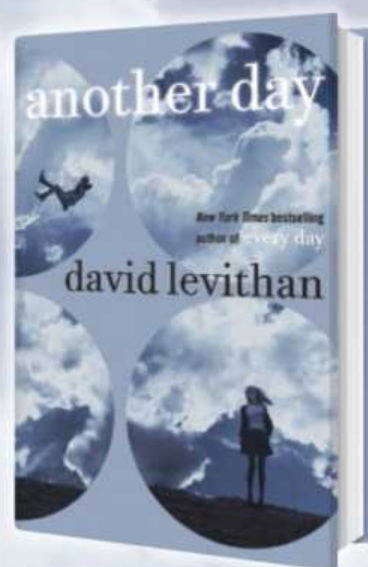
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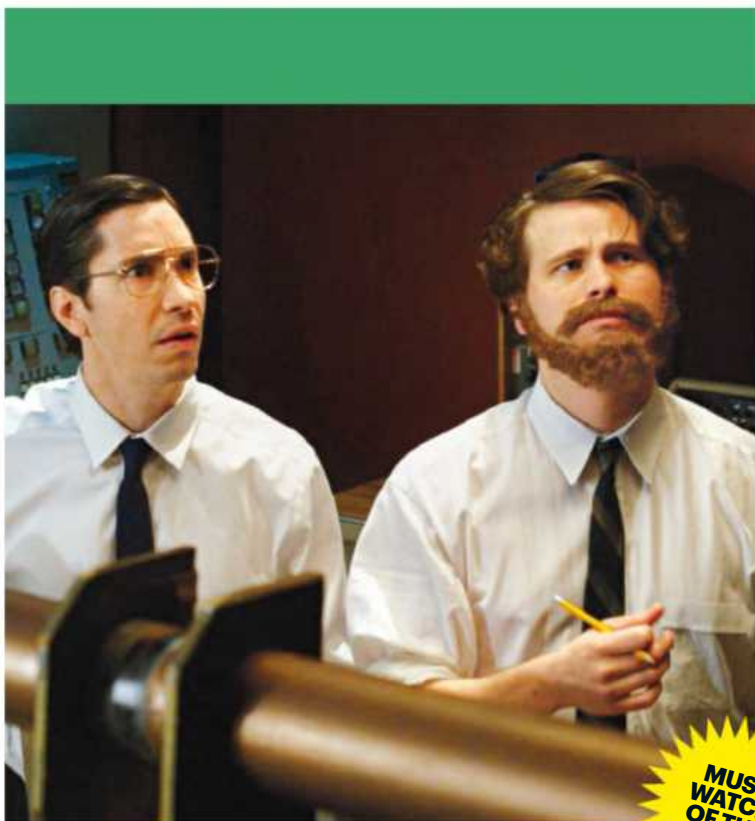


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What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* BY RAY RAHMAN @RayRahman



Season Premiere

DRUNK HISTORY

TUESDAY, SEPT. 1 10:30-11PM COMEDY CENTRAL

Will the slurry show's third season be its drunkenest ever? Maybe! The premiere kicks off in New Jersey, with the likes of Justin Long (above, left), Christopher Meloni, and Stephen Merchant (back as Abe Lincoln) reenacting the Garden State's past. Co-creator/host Derek Waters says it only gets tipsier from there. "We'll have more themed episodes this year," he teases. "There's one that's going to cover journalism, which I talked to David Simon for. And we've got a whole episode about spies! Will Ferrell is Roald Dahl"—did you even *know* Dahl was also a spy?—"and Octavia Spencer plays Harriet Tubman. It's pretty surreal." Waters adds that the season will also feature such boozy locales as Las Vegas, New Orleans, and L.A. But it's during the Miami episode that Waters meets his match, in the form of Dan Harmon. "I've never been more drunk, and never *will be* that drunk again," Waters says of going toe-to-toe with the *Community* creator. "That was a learning experience. I'm not going to beat Dan Harmon."

MUST
WATCH
OF THE
WEEK

MONDAY AUGUST 31



Season Premiere

▶ **Awkward**

9-9:30PM MTV

Spring break is over in the world of *Awkward*, where Jenna (Ashley Rickards) & Co. are prepping to finish out their senior year by plotting plenty of pranks—and by attempting to figure out their lives. Jenna's still hanging with her latest fling, a Marine named Brian (Cayden Boyd), while also trying to be a good friend to her currently off-again beau Matty (Beau Mirchoff). Spoiler: That's harder than it looks. This season—the show's fifth—is filled with just as much teen-centric drama as ever, but it's all more urgent and more compelling thanks to the characters' impending separation from one another. In T's (Jillian Rose Reed) words? Its return is the bomb-dot-com. **A-** —Ariana Bacile

▶ **Significant Mother**

9:30-10PM THE CW

Ready to meet a significant grandmother? Linda Gray (*Dallas*) guest-stars as Gammy, Lydia's uptight mom.

Midseason Premiere

▶ **Faking It**

9:30-10PM MTV

A tough new school principal starts cracking down on the students. Mr. Belding strikes again!

Season Finale

▶ **The Whispers**

10-11PM ABC

The supernatural series' season finale is finally here, *Whispers* fans! The two of you must be so excited.

▶ **Running Wild With Bear Grylls**

10-11PM NBC

Dropped into a rough and rocky environment, movie star Michael B. Jordan must find a way to escape the situation unscathed. But enough about *Fantastic Four*—he'll also be in this.

SEASON PREMIERE

▶ **Fashion Police**

8-9PM E!

Melissa Rivers joins Giuliana Rancic and Brad Goreski to critique the previous night's VMAs fashion. Expect lots of praise for Zendaya.



MONDAY AUGUST 31 (cont.)

Series Debut

► **Todrick**

10-10:30PM | MTV

Dancer/YouTube sensation Todrick Hall is bringing his viral-video expertise to the (bigger) screen with a new reality show. Each week, he and his band of fellow dreamers will hustle to produce one of their signature videos, complete with new music and choreography, and all within a tight time frame and even tighter budget. "It's about artists trying to find our way and doing something every single day to get closer to our goals," Hall says. Viewers can also expect to see a few familiar faces (Joseph Gordon-Levitt!) helping out. "People would think we're the least likely to make it in Hollywood," Hall says. "Yet here we are with our own reality show. If we can do it, anyone can." —Megan Daley



TUESDAY SEPTEMBER 1

Series Debut

► **Puffin Rock**

STREAMING | NETFLIX

No, it's not about healthy cereal: The Chris O'Dowd-narrated kids' show follows the adventures of a puffling named Oona.

► **From Dusk Till Dawn: The Series**

9-10PM | EL REY

Seth and Kate pull off a heist, and Freddie has nightmarish visions. It's like *Mr. Robot*, but with more Wilmer Valderrama!

► **Zoo**

9-10PM | CBS

The team flies to Zambia to procure leopard DNA. Hopefully they'll at least buy the leopard dinner first.



Midseason Finale

► **Rizzoli & Isles**

9-10PM | TNT

The duo looks into a mysterious old watch...that's found in a balloon of cocaine...that was in a dead woman's stomach. This plot brought to you by Magnetic Poetry.

► **Chopped**

10-11PM | FOOD

For week 2 of the Teen Tournament, the young cooks must use expensive crustaceans in their appetizers. That sounds almost as

challenging as spelling crustaceans.

► **Hollywood Game Night**

10-11PM | NBC

Featuring the Jonas Brother pictured below. If you can name him, then congrats on being younger than me!



WEDNESDAY SEPTEMBER 2

Season Premiere

► **Million Dollar Listing Los Angeles**

9-10:15PM | BRAVO

We've always been thankful for *Million Dollar Listing Los Angeles*—it's the only way we'll ever see inside an \$8 million home in the Hollywood Hills (at least until some smart person brings back *MTV Cribs*). In their eighth season, the show's thirsty brokers—Josh Altman, Josh Flagg (who finally owns up to loving a bit of nip and tuck), James Harris, and David Parnes—are still busy sabotaging each other's deals, not to mention self-sabotaging their personal lives. But this time, we're not as sold. In true L.A. fashion, the drama feels as phony and manufactured as Flagg's nose. And ears. And chin. **B-** —Stephanie Schomer



THURSDAY SEPTEMBER 3



► **Project Runway**

9-10:30PM | LIFETIME

The designers split into two teams that compete in an intense paintball match. Let's hope camo is in style this season.

► **Documentary Now!**

10-10:30PM | IFC

The real Helen Mirren presents *Kunuk Uncovered*, a fake doc about whether or not another fake documentary is real. Got all that?



► **Impractical Jokers**

10-11PM | TRUTV

To ring in their 100th episode, Joe, Sal, Q, and Murr are getting high: The gang will walk across a five-story-tall tightrope in Manhattan—live. Whoever gets the farthest wins. (Fear not, joker lovers: There'll be an air-bag.) "We're working with [Ringling Bros. vet] Bello Nock to train them," showrunner Pete McPartland Jr. says. "But we're not doing a test run. When you see them go up 50 feet in the air, it'll be their first time." If you're the betting kind, McPartland has some things for you to consider. "Murray is the most athletic, but he's by far the most scared of heights. I might put money on Q, since he was a firefighter, but that was a long time ago. And Sal is scared of everything! His neurosis is going to come into play no matter what we do." As for Joe? "He'd be eating doughnuts on the tightrope if he had his choice!"

FRIDAY SEPTEMBER 4

► Masters of Illusion

8-8:30PM | THE CW

Tonight's roster of magicians includes one named Murray SawChuck, who will presumably cut Zachary Levi in half.

► American Masters

9-10:30PM* | PBS

Is the U.S. Open giving you tennis fever? Then check out this profile of Althea Gibson, the first African-American player to win Wimbledon. *check local listings

► Atlanta Plastic

10-11PM | LIFETIME

Dr. Jones meets a Michael Jackson impersonator. Wait a second...is that you, Tito?



► Jimi Hendrix: Electric Church

9-10:30PM | SHOWTIME

The central section of this documentary features never-before-seen footage of guitar legend Jimi Hendrix, bassist Billy Cox, and drummer Mitch Mitchell blasting through what amounts to a greatest-hits set (which includes "Purple Haze," "All Along the Watchtower," "The Star-Spangled Banner," etc.) at the Atlanta Pop Music Festival in 1970, just a couple of months before the rock icon's death. Equally fascinating are the bookending sections, which include new interviews with both locals and musicians about the chaos that ensued after hundreds of thousands of people descended on the tiny city of Byron, Ga., to see the acts—and, in at least one case, publicly copulate! **B+** —Clark Collis

SATURDAY SEPTEMBER 5



► Blunt Talk

9-9:30PM | STARZ

The court orders Walter to attend AA meetings. If he doesn't, he'll be demoted to *The View*.

Midseason Premiere

► Tiny House Hunting

9-10PM | FYI

In the 1700s, British aristocrats took to employing "ornamental hermits"—real men who'd live in small dwellings on the estate. This show isn't about that, but man, what if it were?

► Survivor's Remorse

9:30-10PM | STARZ

Cam's mom starts dating again. Do I smell a *Significant Mother* crossover episode? (No.)

► America's Next Weatherman

11PM-MIDNIGHT | TBS

Want even more Brad Goreski on your TV? Oh, really? Well, he's the special guest tonight.



SUNDAY SEPTEMBER 6



Miniseries Debut

► Arthur & George

8-9PM* | PBS

Sir Arthur Conan Doyle (Martin Clunes) is bored. Not just that, the famed *Sherlock Holmes* author is a depressed mess: His wife has died, and so has his spirit. That is, until a real-life case involving a possibly framed half-Indian solicitor named George (Arsher Ali) grabs his attention—and ours. Based on true events (plus a Julian Barnes novel), *Arthur* is a gripping, even frightful detective tale that depicts a nation's many social hang-ups. Clunes and Ali are great, but watch for *Downton Abbey* vet Charles Edwards to steal scenes as Doyle's secretary Alfred Wood. **B+** *check local listings

► Happy Valley

6-8PM | A&E

In time for college football, this doc covers Penn State's sex-abuse scandal.

SEASON FINALE

► The Last Ship

9-10PM | TNT

The crew tries to get all Americans to take the cure, but certain people are still resisting. "Are you sure it's gluten-free?"



► Bachelor in Paradise

8-10PM | ABC

Professional taupe-suit model Chris Harrison spends one more week in Mexico.

► Ray Donovan

9-10PM | SHOWTIME

Bunchy's wedding faces a threat. Are you telling me someone doesn't want to be Mrs. Bunchy?

► The Strain

10-11PM | FX

Justine must counter a surprise invasion. At this point, though, they really shouldn't be "surprised" by invasions.

Season Premiere

► The Great British Baking Show

7-8PM* | PBS

While Gordon Ramsay might be its best-known export, much of the U.K.'s reality TV is actually addictively tranquil, full of endearing personalities and whispering narrators—in a word, *pleasant*. *Baking Show*'s second season is a perfect example of that: The premiere begins with 13 very polite, very British apron-clad bakers making cakes with humility, not hubris. They're egged on by friendly judges who offer such measured praise as "It's a very good cake" and "I like that." We like that too. **A-** *check local listings





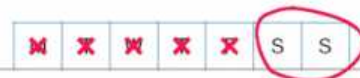
1 in 6 people struggles with hunger in America.

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Music



EDITED BY KEVIN O'DONNELL @ODtron



The Weeknd



| | | |
|---|--|-------------------------------------|
| TITLE Beauty Behind the Madness | | LABEL XO/Republic Records |
| GENRE R&B | REVIEW BY Kyle Anderson @KyleAEW | |



IS THERE A MORE UNLIKELY pop ascent than that of the Weeknd? The Canadian R&B sensation (born Abel Tesfaye)

began as a mixtape phenomenon, grew into an indie favorite, and is now dominating the Hot 100 this summer with the unstoppable “Can’t Feel My Face.” Not bad for a dude who began uploading spacey sex jams anonymously to the Internet.

BEST TRACKS **In the Night** A powerful funk juggernaut | **Shameless** A dirty-minded quiet storm with a killer guitar solo | **Can’t Feel My Face** A joyous genuflection at the

NOTEWORTHY

CMT will debut an intimate doc about the late **Johnny Cash**

on Sept. 12. **Lionel Richie** named 2016 MusiCares Person

of the Year; the singer will be honored with performances by

Pharrell and **Lady Antebellum** at the 2016 Grammys.

Tesfaye has gone from hermetic genius to genuine pop star, and judging by *Beauty Behind the Madness*, his third proper album, he's still adjusting to the arc of his own career. The 25-year-old has clearly retained many of the left-field instincts that made him a favorite of heady R&B fans (and Drake) in 2011, but he's also making a concerted effort to bend his sound in a more mainstream direction. Tesfaye resolves that schism best on "Can't Feel My Face," an ebullient disco kick that swells with surgical precision. He finds a similar high on "In the Night," a confident strut that sounds like a lost jam from *Thriller*.

But anyone looking for a collection of homages to the King of Pop will be disappointed. Those masterpieces are outliers, and they end up making *Madness*' missteps all the more jarring. The Kanye West co-production "Tell Your Friends" is dull, borrowing limp atmospheric tricks that West abandoned years ago. The album-closing "Angel" begins with Meat Loaf-level bombast and only gets goofier. And when Tesfaye teams with Ed Sheeran on "Dark Times," the result is a confounding imitation of Imagine Dragons' arena-rock schlock.

In the middle of those two poles lies a series of bass-heavy throb-and-moan blasts with the signature oddness (shape-shifting melodies, twitchy percussion) that makes the Weeknd a compelling artist. While his talent is undeniable, once he fully harnesses it, he'll really be dangerous. **B**

THIS ALBUM CONTAINS THE FOLLOWING:

FPT

FILTHYPILLOW TALK

MB

MASSIVE BASS

ES

ED SHEERAN

MJV

MICHAEL JACKSON VIBES

altar of MJ

ALSO AVAILABLE

ALBUMS

Atlas Genius *Inanimate Objects*

On their second record, Australian brothers Keith and Michael Jeffrey double down on their angular keyboard-soaked alt-pop. They manage to strike an even greater balance between blockbuster sing-alongs ("Stockholm," "Refugees") and explorations of more ethereal terrain, like the gloriously disorienting "Friends With Enemies." The duo may not be reinventing the wheel, but they spin it in thrilling new ways. **B+** —**Kyle Anderson**

Beach House *Depression Cherry*

Over five albums, the Baltimore dream-pop duo have provided plenty of fodder for late-night comedowns

on the couch. But on their latest, they go grandiose with weighty tunes that explore love and melancholy. Singer Victoria Legrand has a refreshingly unshowy croon that's one of the most seductive in pop, and her gorgeous synth drones and guitarist Alex Scally's effects-laden riffs are exquisite. Cue up the breezy "PPP" and bliss out. **A-** —**Eric Renner Brown**

Destroyer *Poison Season*

Canadian songwriter Dan Bejar broke through with 2011's *Kaputt*, an exuberant blend of smooth jazz-pop, chugging rock, and amped-up glam-folk. He was only getting started—his follow-up is his most adventurous

collection yet. Over 13 tracks, he unspools anthemic power chords, swaggering horns, and gimlet-eyed tales of his journeys around the world, from London to Bangkok. **A-** —**Madison Vain**

Foals *What Went Down*

The British quintet began as a dizzying dance-rock act and have been gently evolving since their 2008 U.S. debut. Their fourth album is a great leap forward: a heavy-hitting, slightly scuzzier blend of Britpop melodics and indie-rock noise, best captured by the propulsive "Albatross" and the stomping single "Mountain at My Gates." With a summer that's been light on rock thrills, *What Went Down* is a welcome savior. **A-** —**Kyle Anderson**

▼
Atlas
Genius



Books

EDITED BY **TINA JORDAN** @EWTinaJordan

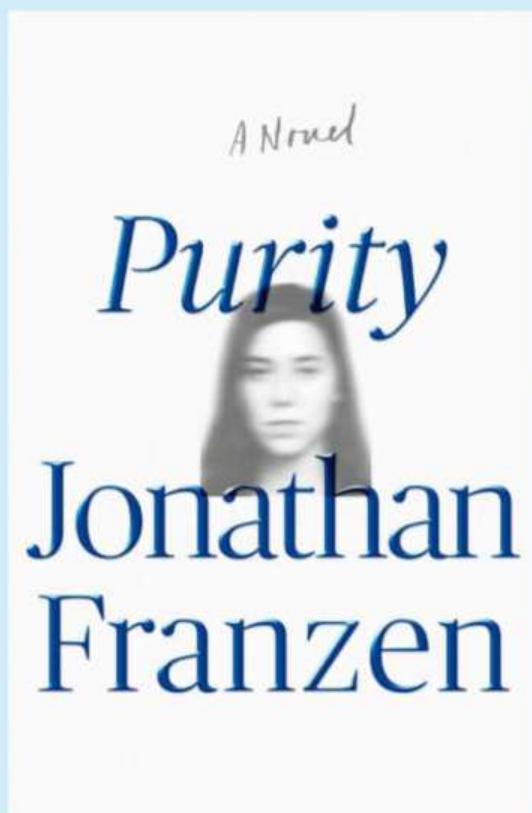
▶ BETWEEN THE LINES

Big deal Showtime optioned *Loving Day*, Mat Johnson's

wildly funny novel about family, identity, and race. **Tweet**

talk "A plan is like an automobile—if it's wrecked it might

have a more interesting shape." —@lemonysnicket



exception: The title nominally belongs to Purity "Pip" Tyler, a 23-year-old adrift in postcollege malaise, shackled up in an anarchist squat in Oakland and bringing home a paycheck that can't begin to chip away at her student loans. But when a beautiful German woman—one of many freelance radicals drawn into the squat's mutinous orbit—recruits her to intern for a Julian Assange-like figure named Andreas Wolf in Bolivia, Pip sees an opportunity to escape her grim finances and neurotically needy mother. And Franzen has his spring-

board to widen the story's scope, tracing Andreas from his wayward youth in Stasi-era Berlin through his rise as the cult-hero head of the Sunlight Project ("It's about honesty, truth, transparency, freedom") and unraveling the parallel mystery of Pip's parentage.

“
A NEW
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As the narrative weaves across six decades and three continents, some threads inevitably become more compelling than others. The book is at its heady best when it takes on two of Franzen's favorite subjects: the strange compromises of modern life and the more timeless mysteries of human behavior. But it can be exhausting, too, in part because—not to beat a dead literary mare—of his often shockingly ugly take on women. To be fair, his so-called Female Problem may be more a function of general misanthropy than misogyny; each unhappy novelist is unhappy in their own way, and *Purity*'s male characters hardly come out unscathed. Still, he seems to see shrews and toxic vixens everywhere, and the book's comparatively gentle treatment of Pip begins to feel less like kindness than mere disinterest in her inner world.

Maybe Franzen did grow tired of his creation; the book ends suddenly, somewhere between a bang and a whimper. It's as if after more than 560 enraging, engaging pages he's pushed his chair away from the table, finally full—whether or not his reader feels the same. **B E C A**

Purity



| | | | |
|------------------------|--------------|----------------|--|
| BY Jonathan Franzen | PAGES 563 | GENRE Novel | REVIEW BY Leah Greenblatt @Leahbats |
|------------------------|--------------|----------------|--|

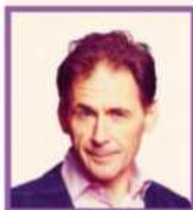
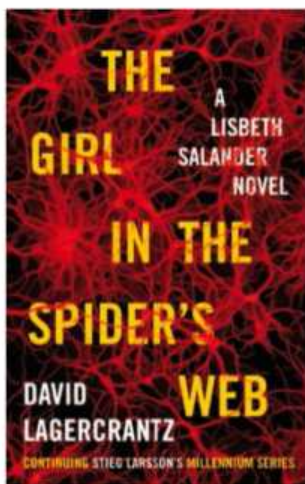
A NEW JONATHAN Franzen novel arrives only every five or 10 years, and when it does it feels like a banquet. His books are almost always centered on familial entanglements and identity, but they're never just that: There are brilliant stand-alone chapters to devour, detours to savor, bitter little scraps to nibble and spit out. His latest is no

THE OPENING LINES "Oh pussycat, I'm so glad to hear your voice," the girl's mother said on the phone. "My body is betraying me again."



The Scribe Behind a New *Dragon Tattoo*

When Stieg Larsson's father and brother decided to continue the late author's best-selling Millennium series, they found a brilliant successor: Swedish crime journalist **David Lagercrantz**. By Isabella Biedenharn



Taking over this series must have been daunting. How did you approach the project?

DAVID LAGERCRANTZ First of all, I reread the books. I had read them when they came out, [but this time] I took notes. When I started writing, I was scared to death. Could I live up? Would I be a disgrace? When we

announced I would write the book, all the papers sent out news flashes, as if it were some government crisis. But I think that feeling of danger drove me to write better.

Where did you get the idea for the book's plot?

I was nervous about the plot, because one of the great things about Stieg Larsson is that his plots are so complex. One day, I remembered that I had done a story about an autistic savant—a *Rain Man* character. I remembered speaking to parents who had a deaf, autistic kid

who didn't speak. One day they drove past a streetlight, and the next day, without knowing anything about perspective or how to draw, he drew the streetlight exactly. I had an idea of a character like this witnessing something horrible—a murder, for example—and Lisbeth has to save him. I couldn't write a conventional story.

Rumor has it Larsson left some outlines behind. Did you use them?

No, the only notes I used were the ones I took reading the first three books. I'm kind of a Larsson nerd, so I found lots of threads that I'm sure he would have developed. Then, of course, there are questions about the mythology of Lisbeth Salander. She's such an extraordinary character. Her childhood: her evil father beating and raping her mother, Lisbeth fighting back. There are so many questions we haven't had an answer for yet. Why is she such a good hacker, for example? Things like that.

She seems like a bit of a

savant herself.

Yeah! So I have a character that sort of mirrors her. I think that was important.

How did your years as a crime reporter help with the book?

I learned the importance of details. I remember when I wrote about a horrible murder, there was this Finnish guy, and he told [his victims] to get down on their knees and beg for mercy. I wrote about the crime a number of times, but it didn't really get into me. Then I read in the police report that one of his victims hadn't tied his shoelaces because he ran so fast from his house as he tried to get away. It was a small detail that got me to understand the horror of the moment.

Does your loyalty lie more with Larsson or Lisbeth?

Both, of course. I can't violate Lisbeth Salander, you know. She can't have three kids and a Volvo. But I also have to develop the book in some way. I have to put something of myself in it; otherwise it wouldn't be any good.



George

BY Alex Gino

PAGES 195

GENRE Middle Grade

REVIEW BY Amy Wilkinson
@amymwilk

▶ **A TRANSGENDER** tale for readers too young to peruse a *Vanity*

Fair profile or watch an E! reality series, this debut follows a tenderhearted fourth grader named George, who was born a boy but knows she is a girl—even if no one else does. When auditions for a class production of *Charlotte's Web* are announced, George decides to try out for the role of the female arachnid, hoping her performance will convey about her gender identity what she has been unable to vocalize. Unfortunately, she's met with resistance from both trusted adults and schoolyard bullies until her best friend, Kelly, encourages her to persevere.

George is a timely book for parents to share and discuss with their children, whether dealing with similar issues or simply to foster understanding. Though recommended for readers ages 9–12, preteens might find that their own experiences have surpassed prepubescent George's. Hopefully that only encourages publishers to turn this thoughtful novel into a very necessary series. **B+**

EXCLUSIVE EXCERPT

The Tale of The Tapes

In an exclusive peek at Tom Roston's *I Lost It at the Video Store*—out Sept. 24 from the Critical Press—directors **Nicole Holofcener**, **Kevin Smith**, **Joe Swanberg**, and **Quentin Tarantino** dish about their life-changing jobs at video stores

QUENTIN TARANTINO I found Video Archives in Manhattan Beach and I thought it was the coolest place I had ever seen in my life.

KEVIN SMITH My mother was up my ass, “You got to get a job.” That summer, 1989, I went through three. I worked at Domino’s for one day and I never came back. They made me wear slacks, and I look terrible in slacks. I went to work at a cemetery. And they asked me to dig a f---ing grave. Right then and there, I was like, “I am too young.” And I worked at an Italian bakery, which you’d imagine I’d love, but I hate Italian pastries.

TARANTINO [In 1985] the owner asked if I wanted to have a job there. He didn’t realize he was saving my life. And for three years, it was really great. The case could be made that it was really too terrific. I lost all my ambition for the first three years. I stopped trying to act and trying to direct.

SMITH So I am combing the want ads. And I see the dream job. “Help wanted. Video store.” And I go to RST [in New Jersey]. I was like, “This is the Cocoon of jobs.”

NICOLE HOLOFCENER I was going to NYU and a video store

called New Video opened up in my neighborhood on University Place. I got to take home stacks of movies and copy them, of course, to start my own collection. It was a whole movie culture.

SMITH I didn’t want to be a filmmaker. I just wanted to work at a video store. I thought I was going to be sitting behind the counter on a little footstool for the rest of my life. And brother, that suited me just fine. My father hated his job at the post office. He worked nights as a letter carrier. I saw how having a job he hated affected my old man. Here was a job I loved, and I got it.

TARANTINO I could definitely push the stuff that I liked, or what I thought was interesting and challenging. For the most part, I tried to gear it for the customer. A housewife comes and, say, she wants something. I am 24 and she’s 54, so I’m not going to try to give her *Eraserhead* or *Forbidden Zone* or some kung fu movie. If she likes Tom Hanks? I am not going to steer her toward *Bachelor Party*, but I could very well steer her toward *Nothing in Common*. “Have you seen *Nothing in Common* with Tom Hanks and

Jackie Gleason?” I was pretty good that way.

SMITH I always liked being helpful, and I’d try to tell people what to rent even if it was the same stupid s--- over and over again. I loved talking with people. There was no Internet, so you couldn’t jump on a message board or Twitter. You got to do that in person with people.

TARANTINO Me and the other guys would walk into the local movie theater and we’d be heading toward our seats and we’d hear, “There go the guys from Video Archives.” We were known all over that town. In a strange way, Video Archives in



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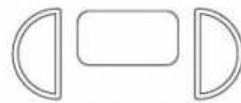
Manhattan Beach was a primer to what it would be like to be famous. Everyone in Manhattan Beach knew who I was. I couldn't walk down the street without people calling, "Hey, Quentin. Hey, Quentin!"

JOE SWANBERG We were ordering fifteen films a day for the store, and the manager didn't care. She was like, "Yeah, whatever. Here's the password to order what you want." The little store in Naperville, Illinois, this corporate video store, had a massive foreign film section. It had a massive documentary section.

HOLOFCENER It's very personal renting videos to people.

For the porn section, it's like, "Okay, you are into taboo sex. You keep renting the taboo series." I would say, "Yeah, I heard this one is really good. You're going to like it. Tell me how it came out."

SMITH There was porn at RST. And it was stocked, son. Blockbuster never did porn, and so the mom-and-pops stayed in business with their porn rooms. Watching people interact with the porn room was awesome. Once you get comfortable with people, they wouldn't do this dance, "Oh, what's in the kids' section? Ah, this looks good." Pick up a drama. And then



DIRECTORS WHO LIVED THE CLERKS LIFE



NICOLE HOLOFCENER
Known for helming indies like *Friends With Money* and *Enough Said*, Holofcener also directed Amy Schumer's "Last F---able Day" sketch.



KEVIN SMITH
The View Askewiverse mastermind launched his career with *Clerks*, set in the actual video and convenience store where he once worked.



JOE SWANBERG
A prolific director and mumblecore pioneer, Swanberg is best known for his low-key dramedies like *Drinking Buddies* and *Happy Christmas*.



QUENTIN TARANTINO
The Oscar-winning director of *Reservoir Dogs* and *Pulp Fiction* has a new film—*The Hateful Eight*—hitting theaters on Christmas.

saunter back to the porn room and reach for the filthiest thing on the planet and then have to bring it up to the counter with *Turner & Hooch*. It was one of the particular joys of the video store.

HOLOFCENER I had a really big crush on this actor. He wasn't famous, but he was well known and he rented a lot of movies. And then one day he rented gay porn.

SMITH There was one lady, a married mom. She had to be maybe 45. She would rent the action movie, the kids' movie, and a hardcore flick. She just got down to, "Just give me what's new." Once you're comfortable with someone renting porn, you can have conversations with him or her. Having a frank conversation with someone about his or her sex life informed my work a great deal.

TARANTINO The store was my *Village Voice* and I was the Andrew Sarris. At a certain point I got to know everyone's taste. And after three years, it got to be a real drag putting movies in people's hands. When I started getting sick of the place, I started to reconnect with my ambition.

SMITH I was not the rude clerk. Bryan [Johnson, who also worked at RST Video] is a creature of pride. To serve anybody is not in his matrix. It makes his skin crawl. To kowtow to someone who's renting *Problem Child* instead of a good David Lynch movie—that would drive Bryan nuts.

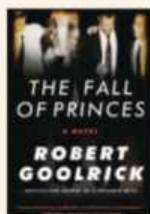
TARANTINO At one point, I brought all of the employees together to talk with them about an employee takeover. Now, none of us had any money, but this was a legitimate business thing. "Go to your parents and borrow the six thousand dollars, you and you and you and you. This is all legit." Nobody was interested. I loved the place. I was really, really invested in it. The truth of the matter is, if we had done that, I may not have made *Reservoir Dogs*. I would have been working at, and owning, Video Archives.

QUICK TAKES



Infinite Home
KATHLEEN ALCOTT
Novel

If the Island of Misfit Toys were recast as a sleepy Brooklyn apartment building, it might look a bit like Alcott's *Infinite Home*, where a collection of vividly drawn characters seem to breathe right out of the pages. There's Edith, the widowed landlady who's slipping into dementia; Adeleine, a charming agoraphobe; Edward, a failed comedian; Thomas, an artist with stroke-induced paralysis. And then there's Paulie, the magnetic heart of the novel, a sweet, cheerful young man afflicted with a genetic disorder called Williams syndrome. When Edith's calculating son, Owen (disappointingly flat compared with the rest), tries to take over and threatens eviction, the tenants must figure out how to save their home. **A-**
—Isabella Biedenbarn **ECA**



The Fall of Princes
ROBERT GOOLRICK
Novel

Despite a synopsis that makes it sound like the literary cousin to *The Wolf of Wall Street*, the latest novel from the author of *A Reliable Wife* isn't interested in revealing every bit of excess from the business era that laid the seeds for the financial ruin of the past decade. Goolrick uses an iconic figure of '80s greed—the coked-out trader—and his inevitable downward spiral to draft a poetic and tonal eulogy for a more decadent and innocent time. And while it's not always clear where Goolrick is going, each chapter is haunting and compulsively readable, written in a bold, brash voice that aims for over-the-top and miraculously sticks the landing. **A-**

—Kevin P. Sullivan **ECA**



Harriet Wolf's Seventh Book of Wonders
JULIANNA BAGGOTT
Novel

Family secrets make for ripe hunting grounds for novelists. In this evocative book, those secrets hide mystery after mystery, like a set of Russian nesting dolls. Harriet Wolf was a revered, reclusive author with a cult following, and years after her death, fans still clamor for a missing and rumored-to-exist final book. Left behind to grapple with this are Harriet's daughter, Eleanor, and her granddaughters, Tilton and Ruth. Baggott switches narrative perspective among the Wolf women as they struggle with their individual issues, and you'll grow to care for them all. No spoilers, but we'll say this: Baggott knows how and when to reveal answers for the ultimate emotional punch. **B+** —Sara Vilkomerson **ECA**



Gossip Girl Goes Galactic

Cartoonist **Marisa Acocella Marchetto**'s new graphic novel, *Ann Tenna*, is the hip, zany redemption tale of a shallow celebrity journalist



▲ Ann Tenna (above), the “reigning queen of gossip” in New York City, runs a celebrity website called Eyemauler, often live-vlogging from a camera hidden in her hand—or embedded in her Fendi baguette bag.



▲ When her car is crushed by a garbage truck, Ann Tenna refuses to die: “Not when I’m the lead story of every gossip blog, including that Eyemauler wannabe Gawker, and I’m about to be on the front pages [everywhere].”



▲ Is she dead? Dreaming? Ann Tenna's not sure *where* she is after the accident—but Gianni Versace's there too. It's at this point that Marchetto's riotous send-up of sleazy digital-media culture *really* begins to crackle.





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@JORDANHERSCHEL, LAKE SABRINA | Amazon gave me the Kindle Paperwhite to bring on my next trip. I went to a secluded lake off CA 168 west of Bishop. As I read *Into the Wild* I found that travel can turn stories into experiences.

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DEEZ NUTS

The Bullseye

Fifteen-year-old Iowa boy announces run for president, polls higher than real Democratic and Republican candidates. Unfortunately, this is not a CW pilot.



Will Forte's character on *The Last Man on Earth* totally reminds us of someone...



Daphne Zuniga has found the fountain of youth! (Oh, and the cast of *One Tree Hill* reunited, too.)



Do you think the Treasury Department will reconsider making Hamilton share the \$10 bill now that he's such a hit on Broadway?



Nothing is Awkward about our love for this show.



NBC is developing a show called *Miranda's Rights* that does not star Cynthia Nixon—but better include cosmos.



News flash: These guys are hot! In related news, they also saved a French train from a terrorist attack.

Megan Fox might owe Brian Austin Green spousal support. "Just forward the check to the Peach Pit After Dark," says Green.



You think Carly Rae Jepsen is a one-hit WHAT? Sorry, we can't hear you; we're listening to "Making the Most of the Night" and "Boy Problems."



Interesting fact: Taylor Swift's squad is now larger than the populations of Montana, Kentucky, and Rhode Island combined.



Cher: Hi, boo. What are you wearing today?
Bruce Campbell: My black-and-white blazer.
Cher: Me too.
Hope nobody notices.



Josh Uggar



Death by zombies < Having to wear Nick's wardrobe on *Fear the Walking Dead*



Jon Stewart emcees WWE SummerSlam; already has a better post-*Daily Show* career than Craig Kilborn.



Actors who play *Game of Thrones* siblings Tommen and Myrcella Baratheon are reportedly dating—which would be totally shocking if we hadn't already seen *Flowers in the Attic*. And *Game of Thrones*.



Miss Independent is going to have another dependent.



Ellen Page challenges Ted Cruz on LGBT rights at the Iowa State Fair. (In this case, LGBT stands for Livestock, Goats, Bulls, and Tomatoes.)



"Are One Direction breaking up?" asks no one over 30.

JOSH UGGAR: P. DIPASUPU/GETTY IMAGES; CAMPBELL: DANIEL BOZARSKI/GETTY IMAGES; CHER: BAUER-GRIFIN/IMG; AWKWARD: MTV (2); FEAR THE WALKING DEAD: FRANK OCKENFELS 3/ANO; STEWART: J. YIM/GETTY IMAGES; GAME OF THRONES: MACALL B. POLAVI/HBO (2); PAGE: JAMIE MCCARTHY/GETTY IMAGES; ONE DIRECTION: KEVIN MAZUR/WIREIMAGE.COM; KELLY CLARKSON: YAWAI JANG/WIREIMAGE.COM; MATT LEBLANC: SMIT; CHRIS ROCK: AND SEAN O'PREY; CHRISTOPHER POLY/GETTY IMAGES; JEPSEN: FRED LEE/GETTY IMAGES; SPENCER STONE: ANTHONY SADLER; AND ALEX SKARLATO: GISELE TELLER/PICTURE IMAGE ONE; MEEB: ALI OSMAN; SUSHIABASHI; MONSTER; MEX: IANADAMER; FORN EY: FERNANDO ANDRUEZ/ASHI COGNITION

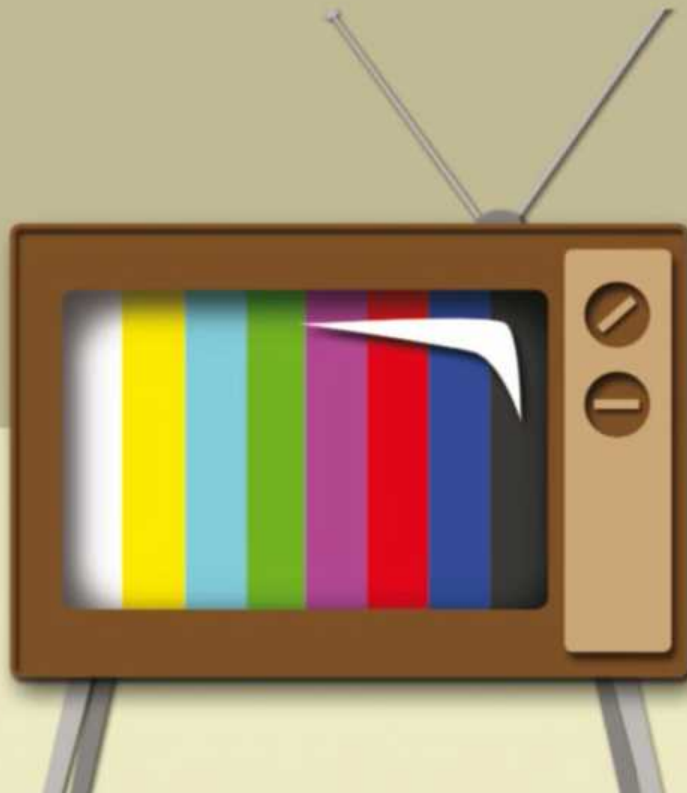
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